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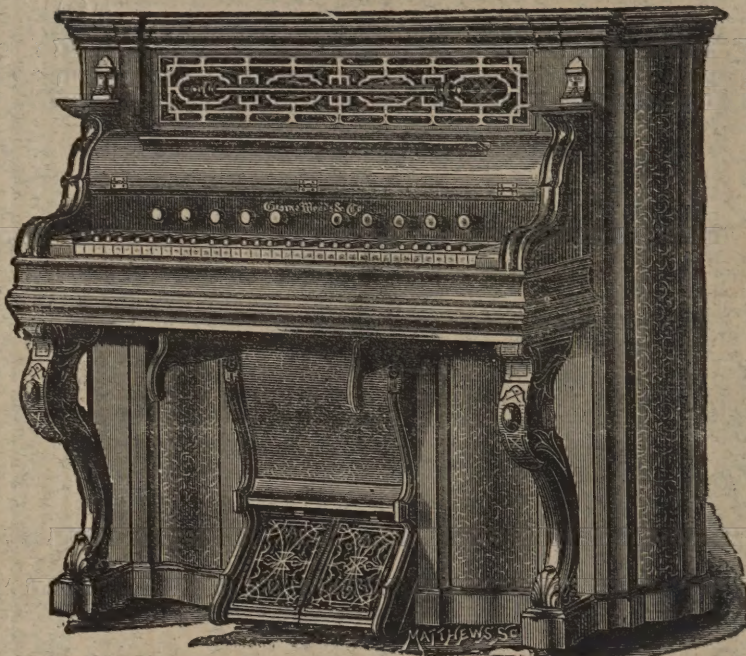
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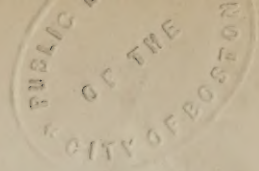
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NOTICE.

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ON SATURDAY, January 6, 1877, the usual New-Year's Double Number of *The Musical World* will be issued to subscribers and the public. It will consist of 32 pages, and contain much original matter. A new series of sketches of "Italian Opera in Modern Costume," from the pencil of Mr. Charles Lyall, will be included, the Opera selected for illustration being "Il Trovatore." The Cartoon (also by Mr. Lyall) will commemorate one of the most noticeable incidents that occurred during the performances of Wagner's "Der Ring des Nibelungen" at Bayreuth. There will also be various sketches in commemoration of that event, besides Portraits of well-known Musicians, &c. A translation, by Mr. J. V. Bridgeman, of Dr. Edward Hanslick's summary of the poem of "Der Ring des Nibelungen" will be comprised among other literary contributions, as well as sketches of musical life and individual character from the pens of various eminent writers.

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MUSICAL ASSOCIATION, 27, Harley Street, W.
—There will be NO MEETING on NEW-YEAR'S DAY next. A MEETING will be held in lieu thereof on July 2nd. The NEXT MEETING will take place on Monday, Feb. 5, 1877. A Paper on Sebastian Bach's "Art of Fugue" will be read by JAMES HIGGS, Esq., Mus. Bac., Oxon., at 5 o'clock.

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THE MUSICAL TIMES
AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1877.

TO OUR READERS.

THAT we rarely claim the attention of our readers upon any other subject than that of the art to which our journal is devoted may be accepted in proof of a conviction that our labours in the cause we advocate have so effectually gained the good opinion of the public as to render either prospective or retrospective addresses unnecessary. When an individual enters into a compact to perform a certain duty, it is sufficient for those who put their trust in him if he honourably fulfil that duty; but if he will insist upon periodically calling attention to his strict integrity in carrying out what he has solemnly pledged himself to do, he must not be surprised if some cynical persons begin to doubt his sincerity, and to watch with suspicion his future movements. Impressed with this feeling, we have carefully abstained from alluding to the inconvenience we have constantly experienced in being compelled to exclude matters of importance from our columns, because we knew that unless some remedy were at the same time devised, such allusions could have no possible interest, and might be looked upon by many as mere indications of a desire to prove to our readers the excessive value of the space at our command. As we are now, however, prepared with a practical announcement on the subject, we crave permission to say a few words on our future plans, and also to recall some of the recollections of a period when music was struggling to assert its real power in this country.

To say that THE MUSICAL TIMES was instituted to "supply a want" is so conventional a method of expressing the reason for its publication that we should be loth to use these words were we not convinced that in this particular instance we are merely stating a truth which any student of the history of the art in England may prove for himself. The issue of cheap classical music by Messrs. Novello was the first step towards inculcating a love for the

works of the great composers amongst the masses. Amateurs, indeed, there were whose cultivated taste enabled them to appreciate most thoroughly the noble musical treasures bequeathed to us, and whose zeal in the cause urged them to devote both time and money to the promotion of concerts for the performance of compositions of the highest character; but the price of admission to hear these works was on a level with the price of the works themselves; and the enjoyment of good music, therefore, was necessarily limited to the moneyed few. Yet, as we have already hinted, the reform was at hand, and gradually, but surely, throughout the country grew up a reverence for those compositions of which little but the names had before been known. To the multitude, sacred events were recorded and religious truths preached in a language which sank deeply and firmly into the hearts of those even to whom its accents were strange; and in many towns and villages Handel and Haydn shortly took their places side by side with Shakespeare and Milton. It could scarcely be expected, however, that home performance of works requiring an organised choir should long be considered satisfactory, and public and private musical Societies, therefore, rapidly sprang up for the cultivation of an art the elevating and refining influence of which had been previously unknown to the people at large. The efforts of Mainzer and Hullah (the latter of whom founded his system upon that of Wilhem) were mainly instrumental in spreading far and wide a knowledge of as much of the art of singing as was necessary for the formation of Choral Classes; and however in later days we have begun to discuss the relative merits of the "fixed" and "movable" *Do*, there can be no doubt that the thanks of all music-lovers are due to these missionaries, who, in spite of much apathy, and even opposition, succeeded not only in materially helping the dissemination of cheap music, but in teaching people to read the works which were thus placed within their reach. At this juncture—August 1841—Mr. Mainzer published the first number of the *National Singing Circular*, with the express object of assisting, and recording the progress of, choral bodies throughout the kingdom. The sale of this journal extended so rapidly, that before a twelvemonth had elapsed it became necessary to commence a new series, under the name of *Mainzer's Musical Times and Singing Circular*, the retention of the second title being a guarantee that, although the publication was now intended to assume the more ambitious form of a Musical Paper, it would also faithfully reflect the state and prospects of London and provincial Choral Societies, as before. After the issue of only two numbers, it was announced that a musical composition of one of the established masters would be presented to every subscriber of six months; and in a very short time a Choral piece, especially adapted for Singing Classes, was published as a portion of the number itself, a feature which has been preserved intact to the present day. It was fortunate that the journal eventually fell into the hands of Mr. J. A. Novello, for as he possessed the copyright of many important works, the general public had thus the opportunity of collecting a library of valuable choral compositions at the trifling cost of threehalfpence each. That the success of THE MUSICAL TIMES, however, far exceeded the expectation even of its proprietor may be gathered from the fact that in the Preface to one of the early volumes it is frankly stated that a title-page and index had not yet been printed, because the design of the little work was originally "by far too modest to suppose

that the distinction of *binding* awaited it." It will be unnecessary to trace the history of the journal, which under its new name, *THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR*, gradually won its way to the world-wide reputation it now enjoys. Other musical periodicals grew around it, but the special mission of *THE MUSICAL TIMES* remained untouched; and although latterly our contemporaries have occasionally reported provincial concerts, our "Brief Summary of Country News" is as anxiously looked for and as fully appreciated as ever. As years rolled on, its importance as an organ of the musical world became so universally acknowledged that the journal was by degrees expanded to twelve, sixteen, twenty, and, in January 1868—when additional leading articles, the introduction of Reviews, and an immense increase of advertisements forcibly pressed even upon our enlarged space—to thirty-two pages. For nine years no alteration has been made in the size of the journal; but its growth during this time, not only in circulation, but in public estimation, has been so decisive, that its further enlargement now becomes an imperative necessity; and in laying before our readers, as briefly as possible, an outline of our intentions, we trust they will admit that as we were compelled to narrow or extend our sphere of usefulness in the future, we have chosen by far the wiser course of the two.

The permanent enlargement of *THE MUSICAL TIMES* from thirty-two to forty-eight pages commences with the present number. The additional space thus gained will be devoted chiefly to original matter, written by those whose literary acquirements and knowledge of the art are a sufficient guarantee for the value of their contributions. Reviews of new works, which have latterly been a special feature in the journal, will receive even a greater amount of attention, and will not only be considerably increased, but include notices of the most important compositions published abroad. It is scarcely perhaps necessary to say that from the vast accumulation of works forwarded to us we can but make a small selection for notice; but composers may place implicit faith in our impartiality, and in all cases conclude that no piece will be passed over unheeded. Foreign news upon matters connected with the art will be carefully translated from the local journals, and "Occasional Notes" upon passing events at home and abroad will appear in every number. Our enlarged space will also enable us to notice every musical performance of importance, and special attention will be bestowed upon those having a direct bearing upon the progress of the art. We cordially invite correspondence from all who will clearly and temperately state their opinions, and shall be glad to encourage discussion on any point of general interest to our readers. We should wish it, however, to be distinctly understood that we must decline to insert letters which have been also forwarded to other periodicals. Let us, too, take this opportunity of impressing upon those who favour us with their communications the necessity of being as brief as circumstances will admit; and also the fact of time, as well as space, being the capital of an editor. We shall be ever ready, for instance, to reply to important questions on artistic subjects, but must positively refuse to pronounce whether smoking is injurious to the voice, or to say who were Rossini's parents, where and how he spent his childhood, where he was educated, and what were the principal events of his life, with dates—both which tasks have been recently set us by two of our most merciless correspondents.

To effectually carry out the many improvements we have mentioned, a considerable addition has been made to the permanent staff of the Paper; and particular care will be taken to secure the services of a writer in each department whose previous training and experience especially fit him for the office. The price of the journal will be raised from 2d. to 3d., the annual subscription, including postage, being 4s.; but although advantage may occasionally be taken of the opportunity now offered of extending the musical composition published in each number beyond the usual limit of four pages, this, when purchased separately, will be sold, as before, at 1½d. Our readers will see, by the present number, that amongst other reforms in the general arrangements, it now appears for the first time enclosed in a wrapper, the appropriate illustration upon which has been designed by an eminent artist. It has also been thought desirable for the future to make the volumes annual; and Volume 18, therefore, commences with the New Year, and with the first number of our enlarged series. The title-page and index of Volume 17 will be published with the February number.

The advertisement last month announcing these contemplated changes has brought us numerous letters from subscribers warmly congratulating us upon the resolution we have formed to keep pace with the increasing demands upon our space, and kindly offering suggestions for our consideration. It would be quite impossible to notice individually these sympathetic communications, and we can only therefore generally express our gratification that the alterations we have decided upon have given such universal satisfaction. But with regard to the positive adoption of any proposition submitted to us, we can only say that so much do our correspondents differ in their views that were we to implicitly follow the advice of one half, we should unquestionably offend the other. In proof, however, that we have given all the matters referred to our serious attention, we may mention that in the selection of compositions for publication in the journal, due consideration will be bestowed upon the requirements of church choirs; for we quite agree with one of our subscribers as to the difficulty of procuring suitable music for the various portions of the service, especially by the country clergy, unless some guarantee is offered of its excellence. The plan of detaching our advertisements from the body of the paper by leaving them unpagged, so that when bound they can be torn off (as proposed by another correspondent), we think by no means desirable; for on turning to some of the early volumes, our attention has been especially attracted by the advertisements, which indeed offer an accurate history of the progress of the art; and we cannot but believe that their absence would materially detract from the interest of the work. Many other well-wishers must not conclude that their letters have been passed over because we do not here allude to them. Our deeds will now speak for us more eloquently than words; for, as we have already intimated, the confidence between an editor and his readers should be firmly cemented by the truthfulness with which a journal fulfils its mission. In commencing our New Year's enterprise, therefore, we are firm in the faith that as our efforts in the promotion of art-progress have been fully appreciated in the past, renewed exertion, with more extended means at our command, cannot fail to produce the brightest and most gratifying results in the future.

H. C. L.

PURCELL.

THE following is the substance of a paper read before the Musical Association on Monday the 4th ult. The musical illustrations performed were—Airs, "Sweet tyranness;" "When I am laid in earth;" Fugue, G minor; Motett, "Jehovah quam multi;" Song, "Nymphs and Shepherds;" Scene from "The Libertine":—

A most pleasant and picturesque introduction to the Purcell family is to be found in Pepys' Diary, under date Feb. 21, 1659, where we find this entry: "After dinner I back to Westminster Hall with him (Mr. Crewe) in his coach. Here I met with Mr. Lock and Pursell, Masters of Musique, and with them to the Coffee House, into a room next the water by ourselves, where we spent an hour or two. . . . Here we had variety of brave Italian and Spanish songs, and a canon for eight voices, which Mr. Lock had lately made on these words, *Domine Salvum fac Regem*, an admirable thing. . . . Here out of the window it was a most pleasant sight to see the City from one end to the other with a glory about it, so high was the light of the bonfires, and so thick round the City, and the bells rang everywhere."

Lord Braybrooke's edition of Pepys has a note which is reprinted in the new one now in course of publication, to the effect that the two gentlemen named in the text were "Matthew Lock and Henry Purcell, both celebrated composers;" but this is an undoubted error, to which I have called the attention of the learned Editor, the Rev. Mynors Bright. It certainly could not have been Henry Purcell the composer, for although we know that he commenced his musical career at a very early age, he was only one year old at the date Pepys made the entry in his diary; and admitting he might have had a very lovely voice even at that period, I cannot believe he would have been considered a desirable addition to Mr. Pepys's musical party. As no mention is made of the Christian name of Purcell, we must conclude that Pepys met either the uncle, Thomas Purcell, or the father, Henry Purcell.

The uncle was undoubtedly a musician of reputation and ability. Various entries in official and Court records testify to the numerous appointments he held, such as Gentleman in Ordinary of the Voice and Lute to His Majesty, Composer to the Violins to His Majesty, and Lay Vicar of Westminster Abbey. His compositions are now lost, with the exception of two chants in frequent use in our Cathedrals. A year before his death, probably feeling age or infirmities creeping on, he seems to have retired from active service, for he then executed a power of attorney authorising his son *Matthew* to receive all payments due from His Majesty's Treasury, Exchequer Coffery Office, "or any other place or office whatsoever." On his death in 1682 he was buried in the cloisters of Westminster Abbey. The power of attorney I have brought for inspection; it is interesting, on account of the autograph signatures of Thomas Purcell and of his niece Frances, the wife of the celebrated Purcell, and I am inclined to think that Pepys met *Thomas* Purcell, from the little circumstance that the son of the latter was named Matthew, possibly out of compliment to Locke; but it may after all have been his brother, Henry Purcell, the father of the great Henry, for he also was a musician of reputation, a member of the Royal Band, a Gentleman of the Chapel Royal, master of the chorister boys of Westminster Abbey, and music copyist of the last-named church, an appointment of

considerable importance at that time. He is generally accredited with the composition of one chant still in use bearing the name of Purcell. He died in 1664, and was buried in the cloisters of Westminster Abbey. His wife survived him five years, and although we have no record of their respective ages, it is probable they were both young at the time of their deaths.

We now come to the son, Henry Purcell, "the boast and pride of English musicians," who was born in St. Anne's Lane, Old Pye Street, Westminster, in 1658.

Purcell was only six years old when deprived by death of his father's care, but his uncle Thomas, of whom I have been speaking, bestowed on him all the loving devotion of a parent, and immediately placed him where his precocious genius would receive nurture and cultivation. It was an early age to commence life as a chorister-boy in the Chapel Royal, but at that time and for long after children generally entered choirs at the age of six or seven. When young Purcell joined the Chapel Royal establishment he had the advantage of instruction from a most able master, Captain Cooke, a man who had won laurels in the battle-field fighting for his king, and also in the more peaceful arena of music. He was composer, actor, and singer, and is frequently mentioned by Pepys. On the death of Cooke, his pupil Pelham Humphrey—or Humphries—became master of the boys; and he, a man of considerable genius, must have done much to develop the powers of the young prodigy under his charge. He lived two years to carry on the work, and was succeeded by Blow, also a pupil of Cooke, who doubtless did something toward educating Purcell. At the age of eighteen Purcell, probably through Blow's interest, was appointed music-copyist to Westminster Abbey, and four years later Blow resigned the post of organist in his favour, from which fact we can imagine how highly he must have estimated the genius and ability of Purcell. Blow was himself a remarkable musician and composer, and fifteen years afterwards, when Purcell died, he was re-appointed organist of the Abbey. Blow must have possessed a most amiable and generous disposition, devoid of jealousy or mean envy, for, in addition to this instance of self-sacrifice on behalf of Purcell, he similarly resigned his post as master of the boys of St. Paul's Cathedral in favour of another remarkable pupil, Jeremiah Clark. Purcell's triumphs rapidly increased, and we soon find him occupying the distinguished post of Organist of the Chapel Royal and Composer in Ordinary to His Majesty. He wrote music for the Church, the Court, and the theatre, producing works for each in great number. But, alas! his sunshine was all too short, for at the early age of thirty-seven (a period which has proved fatal to more than one great musical genius) he ceased from his labours, and was borne to an honoured grave in Westminster Abbey, beneath the organ which had so often resounded to his divine harmony. This was in the year 1695. I must now retrace my steps to speak of Purcell's married life. He took to himself a wife when twenty-two or twenty-three years of age, about the time he succeeded to the organistship of Westminster, and had six children, four of whom died young. I have already referred to the probability that Purcell's parents were short-lived. Coupling these significant facts together—the brief lives of father, mother, son, and grandchildren—we have presumptive evidence of hereditary delicacy of constitution. Purcell's wife Frances survived him eleven years, and, dying in 1706, she found a quiet resting-place by his side in the old Abbey.

I suppose most of you are familiar with the aspersions which have been cast on the memory of Purcell's wife—the idle tale which attributes, with such particularity of detail, harsh and unfeeling conduct, resulting at last in the premature and untimely death of Purcell.

It is always easy to promulgate a scandal, but very difficult to trace its origin, and oftentimes still more difficult to refute it. In this case, I have little doubt, the whole story is a base and wicked invention; but, reflecting as it does on the memory of both Purcell and his wife, I propose briefly to state my reasons for the opinion I have formed. Sir John Hawkins, the musical historian, printed the narrative, and although he doubted its authenticity, and suggested that Purcell might have died of decline, yet he added some grave reflections on Purcell's presumed habits of dissipation, and of the bad company he associated with, particularly the notorious Tom Brown. On Hawkins, therefore, rests a large share of responsibility for perpetuating the slander. Miss Hawkins, his daughter, indignant at some idle stories in circulation respecting her mother's treatment of Sir John, wrote thus: "Mrs. Purcell, I should conjecture, had other modes of attracting Mr. Purcell, yet *perhaps the whole story may have been as gross falsification as that by which Lady Hawkins is vilified.*"

The late Richard Clarke cannot be considered blameless in this Purcell matter. He was an enthusiastic and kind-hearted man, but wanting in discrimination, and too ready to draw conclusions from unproved and insufficient evidence. His volume of Glee Poetry contains the words of Purcell's catch, "Jack, thou'rt a toper." I will read the lines and Clarke's comments thereon:—

"Jack, thou'rt a toper, let's have t'other quart;
Ring, we're so sober, 'twere a shame to part;
None but a coward, bully'd by his wife
For coming late, fears a domestic strife;
I'm free, and so are you, to call and knock.
Boldly the watchman cries, past two o'clock."

Clarke informs us that the "Jack" apostrophised as a "topper" was Dr. John Blow, and goes on to say: "There is a tradition that Purcell's death was occasioned by a severe cold, which he caught waiting for admittance into his own house. It is said he used to keep late hours. He appears to have spent much time with Tom Brown, who wrote the words of most of his catches. The wits of that day used to meet at Owen Swan's in Bartholomew Lane, and at Purcell's Head in Wych Street. His wife had given orders to the servants not to let him in if he came home after midnight. Unfortunately his companions had got hold of this and kept him late, as usual, which was the cause of Tom Brown writing the words of the above catch, which Purcell set to music before he went home. Being refused admittance at home, he sat down on the step of his own door and fell asleep, and through the inclemency of the night contracted a disorder of which he died. This but ill agrees with the expressions of grief she makes use of in the Orpheus Britannicus, for the loss of her dear lamented husband."

These interesting particulars are so precise that it would seem to be almost impossible to attempt to controvert them, but fortunately they can be shown to be untrue from beginning to end. The words of the catch were not written by Tom Brown, and are of course not to be found in his works; moreover, instead of Brown having written most of the words of Purcell's catches, it is tolerably certain that Purcell never set a line of Brown's poetry.

In the year 1768 Dr. Arne gave a concert at Drury Lane Theatre, the programme consisting of glees and catches; and for that concert he published a book of the words, which I have here. In it we find Purcell's "Jack, thou'rt a toper," with the following note: "The words of this last catch are said to be written by Purcell, wherein, it is obvious, that he meant no elegance with regard to the poetry, but made it intirely subservient to his extream pretty design in the music."

"Jack, thou'rt a toper" is to be found in Purcell's opera "Bonduca," composed by him the year before he died. The libretto was an adaptation from the play of the same name by Beaumont and Fletcher, but the alterations and additions were made anonymously; it is, therefore, highly probable that Arne is correct in assigning the words and the music of that particular catch, "Jack, thou'rt a toper," to Purcell.

Now let us deal with Purcell's alleged intimacy with Tom Brown. In the year 1693, about seventeen or eighteen months before Purcell died, Brown wrote and printed some very complimentary verses addressed to the great musician, which he headed thus: "Lines addressed to his *unknown* friend, Mr. Henry Purcell." These were reprinted after Purcell's death without note or addition, and we may, therefore, reasonably conclude that Purcell and Brown never became acquainted. Brown's lines are too long to quote *in extenso*, and the following must suffice:—

"What praises, Purcell, to thy skill are due,
Who hast to *Judah's* monarch been so true
By thee he moves our hearts, by thee he reigns,
By thee shakes off his old inglorious chains,
And sees new honours done to his immortal strains.
In thy performance we with wonder find
Corelli's genius to Bassani join'd.
Thus I, *unknown*, my gratitude express,
And conscious gratitude could do no less.
This tribute from each *British* muse is due;
The whole poetick tribe's oblig'd to you.
For where the author's scanty words have fail'd,
Thy happier graces, Purcell, have prevail'd.
And surely none but you, with equal ease,
Cou'd add to David, and make D'Urfeys please."

Purcell, in his last will and testament, signed on the day of his death, bequeathed to his loving wife Frances all his estate, real and personal, for her sole use, and also nominated her executrix. We cannot find evidence here of anything but mutual affection and confidence. Many of you can call to mind how differently Shakespeare treated his wife in his will.*

Purcell's widow made frequent public reference to the dear memory of her husband, and the following extract from her last will is specially interesting, as it shows how mindful she was of his wishes, and also that Purcell himself did not cultivate convivial society to the neglect of his family and their worldly interests. Mrs. Purcell says: "According to her husband's desire, she had given her dear son Edward good education, and she also did give him all the books of music in general, the organ, the double spinett, the single spinett, a silver tankard, a silver watch, 2 pairs of gold buttons, a hair ring, a mourning ring of Dr. Busby's, a larum clock, Mr. Edward Purcell's picture, handsome furniture for a room, and he was to be maintained until provided for."

* Subsequent to the reading of this paper, a friend directed my attention to Knight's able remarks on Shakespeare's will, satisfactorily proving that Shakespeare's widow was well provided for, and that the special bequest to her, which has commonly been regarded as a slight, was, on the contrary, an additional indication of favour and regard. I am glad to have this opportunity of expressing my regret for the injustice done to the memory of Shakespeare.

I have now said sufficient respecting Purcell's domestic life, and will only add that his fellow-pupil, Dr. Tudway, has borne written testimony to the studious habits of Purcell, and of his constant endeavours to excel in every branch of his profession.

(To be concluded in our next.)

A HAYDN MEMORIAL.

[From the *Neue Zeitschrift für Musik*.]

(Continued from page 691.)

THROUGH Herr Pohl we now get, for the first time, a circumstantial account of Haydn's personal appearance. The following is a sketch of him when in the middle course of life: "His stature was somewhat below average height, his frame robust. The lower half of his figure had the appearance of being too short in proportion to his bust, a fact which may, in part, be accounted for by the style of dress he wore. His features were tolerably regular, full, and strongly marked, and had in them something of determination, almost of austerity, capable, however, of assuming, in conversation—by the look of his eye and a graceful smile—an expression extremely gentle and pleasing. In ordinary intercourse his whole appearance and bearing denoted deliberation and a mild earnestness, bordering upon dignity. Haydn has never been heard to laugh aloud. His look was eloquent and animated, and withal measured, kind, and inviting. Out of these dark grey eyes spoke a genuine goodness of heart, familiar only with benevolence: 'Anyone may see it in me that I am well-disposed towards everybody,' said Haydn of himself. His forehead was broad and finely arched, its proportions being, however, much reduced by the manner in which he wore his wig, which latter extended to within little more than an inch of the eyebrows, thus completely hiding the upper part of the forehead. This wig, with cue and some side-curly, was Haydn's companion throughout his life; fashion was not permitted to affect its shape; he remained faithful to it unto death. In consequence of the composer's suffering from a polypus (an inheritance, as we have seen, from his mother), the lower part of his nose had become unduly enlarged, and was, moreover—like the rest of his well-tanned features—covered with marks of the small-pox. Add to this a decidedly sensual, protruding underlip, with a broad, massive underjaw, and we can easily imagine Haydn's head to have presented that odd mixture of the attractive and the repulsive, of geniality and triviality, which inspired Lavater—who had a *silhouette* of the great composer among his famous collection of portraits—to the following impromptu Hexameters:—

'Something in eye and nose I perceive, precluding the vulgar,
Also the forehead is good; his mouth betrays the Philistine.'

Haydn thought himself to be very plain-looking, and could therefore the less comprehend the fact that he had, in the course of his life, gained the tender affections of many a beautiful woman. 'Surely my beauty could not have attracted them?' he would archly remark; he who at the same time candidly admitted that he had always been an admirer of pretty women, and who always had something polite to say to them too. His German had the broad Austrian dialect, his voice sounding rather more sharp than low, with a nasal twang in it, in consequence of the above-mentioned defect. He was but an indifferent French scholar, but was fond of conversing in Italian, of which he was completely master. His subsequent stay in London induced him, then already past sixty, to make himself acquainted also

with the English language. Of Latin he knew enough in order to read Fux's 'Gradus ad Parnassum' in the original, and to interpret, musically, the Mass-texts of his church. With the Hungarian tongue he had—his long residence in the country of the Magyars notwithstanding—never become familiar, owing, no doubt, to the fact that in those parts where he lived German had been the chief medium of conversation. In the princely house, too, German was the language of etiquette, the domestics only conversing, among themselves, in the language of the country. Although of a somewhat grave and sedate temperament, Haydn was fond of giving a humorous turn to conversation, occasionally interspersing some lively anecdote. His innate modesty prevented the mighty lever within his breast, viz., the ambition to obtain honour and fame—from degenerating into an all-absorbing ambitiousness. He looked upon his talent, not as of his own making, but as a free gift of the Creator, to whom it behoved him to show gratitude—a belief which was also perfectly in harmony with his religious sentiments. He was particularly attached to children, who, on their part, clung to their 'Haydn papa' (as they called him) with all the fond impetuosity of their age. But then he had, too, always some sweetmeats ready in his pockets, and would seize his opportunity of making fresh conquests among the youthful throng 'whenever he took his little walks abroad.' We shall become acquainted with numerous examples of Haydn's happy gift of communicating his sense of humour to his compositions. Conscious of his own worth, he was glad to hear himself sincerely praised, while mere flattery was distasteful to him, and even caused him annoyance. Kindly disposed towards everyone, he could also be vexed if he suspected that his kindness had been abused; he would then become irritable, giving free vent to his irony."

Far more agreeable than could have been gathered from the "Decree" already mentioned must have been Haydn's position as Vice-Capellmeister to Prince Nicholas Esterhazy. Herr Pohl gives the following account of it: "Haydn's relations to this prince, who, upon his accession to the reign, had at once increased the composer's salary by one-half, and had, moreover, generously secured him a pension in his will, were of a very cordial nature. The Prince gave his Capellmeister repeated proofs of his esteem and satisfaction, and the interest he evinced in his compositions was a spur to the master in accomplishing greater and greater works. Now and then, it is true, a word of regret at the secludedness of his position would pass from his lips, and longingly his thoughts would wander towards Italy; a kind word, however, an occasional present delicately offered, would soon dispel his gloom, and he would stand firmer than ever by his master, in whose service, according to his own expression, he desired to 'live and die.' And these words, uttered by the man in the prime of life, had an echo still in his breast when old age had crept upon him, and when his days drew to their close his heart was yet full of gratitude for the 'kind and generous' Prince Nicholas. How much his brother, Michael, envied him this princely favour and stimulating interest in his work! 'Give me proper texts,' he would often exclaim, 'and procure me the encouraging protection under which my brother lives, and I will not remain behind him!' Attempts have been made to detract from the merit due to the house of Esterhazy respecting the spiritual and material welfare of our composer. Haydn's talent, they say, had been abused; his powers—instead of being applied

to the creation of works of greater import—had but too often been allowed to run waste, through his official obligation of writing ‘occasional’ music; the seclusion of his life had deprived him of the measure of his own capabilities, his official position generally having been rather an obstacle in the way of his development than otherwise. There is, indeed, some truth in this, and we must regret it. Still, we cannot but be grateful to the princely house for having afforded the master a suitable sphere for his activity at a time, be it remembered, when his name was yet by no means known. The alleged drawbacks of his situation were also not without their advantages. It was just this seclusion which contributed to the master’s originality. Nor did he remain a stranger to new phases in the development of his art; they would find their way into Hungary, or if not, he would become acquainted with them upon his visits to Vienna. As to the orchestra, no other conductor ever had so absolutely the disposal of a body of musicians as he had, in order to try, at any moment, the effect of compositions just fresh from his pen. Haydn himself was far from attaching importance to everything he wrote; whatever he did consider worthy of himself has found its way into countries far remote. There can be no greater error than the supposition that it was only in consequence of his visit to London that his genius became generally known to the world; yet this has been asserted even in modern days. The name of Haydn was, on the contrary, known and esteemed everywhere already in the seventh and eighth decade of the past century; offers poured in from publishers on all sides for works from his pen, and it was he who dictated the terms. Affluence, it is true, fell not to his share, yet there can be little doubt that, with a less spendthrift wife, his pecuniary condition would have been one of comparative ease. Considering that Nicholas had a house built for Haydn, and had spared him the miserable necessity of earning a precarious livelihood by teaching, we may well ask: Where was the Prince who would have done as much for the composer’s much-esteemed friend, Mozart? Haydn himself felt contented with his position. Here are his own words on the point, which, although referring chiefly to his residence, during a later period, at Esterházy, we are justified in applying also to the first years of his stay at Eisenstadt, and his position in general. He says to Griesinger (p. 24): ‘The Prince was satisfied with all I did; I met with encouragement; as chief of an orchestra I was enabled to try experiments, to observe what might produce effect or weaken it; thus I could improve, add, curtail, risk. Set apart from the world, with nobody near me to shake the faith I had in myself, or to perplex me with doubts, I was bound to become original.’ Long after Haydn’s name had obtained a world-wide fame, he was so little blinded by the honours heaped upon him, that in his personal intercourse with princes and the leading aristocracy he still upheld, as before, certain limits. In this sense, too, he remarks to Griesinger: ‘I have associated with Emperors, Kings; and many persons of high station, and they have spoken to me many a flattering word; yet will I not live on a familiar footing with such personages, but rather keep to people of my own station.’ The composer has been called, even in recent times, a ‘princely footman.’ This denomination is unjust. If by it we understand a servile creature, ready at any time to humble himself before his superiors, surely Haydn was the exact reverse. He was fully aware of his own worth, and had no need to stoop low in his intercourse with the mighty. Out of many examples we might quote, in

order to refute the invidiousness of the above expression, we will select an anecdote from a later period in the composer’s life, related and vouched for in all its details by several members of his orchestra. ‘During a general rehearsal at which Prince Nicolaus (he who had come to reign in 1794) was present, the latter expressed his dissatisfaction with some parts of the performance. “Serene Highness,” was Haydn’s irritated reply, “to understand this is *my* business.” Whereupon the Prince rose, and casting an ungracious look upon his capellmeister, quitted the room, greatly to the terror of the musicians, who every one clung to their conductor with enthusiastic affection.’”

(To be concluded in our next.)

A LETTER from Mr. C. J. Read, which appears in our present number, raises questions of such importance as to the correct text of many of Mendelssohn’s “*Lieder ohne Worte*,” that we have looked into the matter with considerable care, in order that we may be prepared with a trustworthy reply to his remarks. The discrepancies in the editions, as noted by our correspondent, are, as he justly remarks, too considerable to be accounted for by any supposition of imperfect correction of proofs, &c. How they arose at first we are not in a position to say. In forming a judgment as to which version is the right one, it may, we think, be fairly assumed that most reliance is to be placed upon the original editions, whether English or German. If a difference is found between the earliest English and the earliest German editions, we incline to give the preference to the latter, because we think it more likely to have been corrected by the composer himself. We have before us the original German edition, published in Mendelssohn’s lifetime (at least the first six books, to which alone Mr. Read refers) by Simrock of Bonn, the proprietors of the German copyright; we have also the first English editions, published by J. Alfred Novello and Messrs. Ewer and Co.; and, in addition, we have collated some of the more modern copies. We will now take Mr. Read’s remarks in detail, and give the result of our investigation into each point.

No. 5, bar 40.—Simrock’s and Ewer’s first editions have A♯, while Novello’s has A♮. The former is undoubtedly the correct reading, as the change from A♮ to A♯ is needed to establish the modulation from B minor to C♯ minor. Additional proof may be found by comparing the passage with bar 36, in which all editions agree as to the reading.

No. 8.—Mr. Read’s remarks here are unintelligible. There are no D naturals in bars 22, 55, 57, and no octaves in bars 29, 30, 63-7, nor can we find any passage to which he appears to refer. We regret that he has not quoted the text. In bar 51, which he does quote, the new editions are not only, in our opinion, the more musicianly, but they correspond with the original German edition, which those of Benedict, Bennett, &c., do not.

Nos. 9, 10, 11, and 12.—Here in every case, without exception, the readings of which Mr. Read complains are those of the original German edition, which appears to have been tampered with in some unknown way, but which modern editors have rightly restored to its old purity. We are strongly of opinion that the “bungler,” who, according to Mr. Read, dealt so “clumsily” with No. 11, must have been Mendelssohn himself; for it is difficult to imagine that he would have allowed an edition, published by the firm for whom he wrote so much as he did for Simrock, to go forth to the public in a garbled state; while, even supposing the possibility of such an occurrence, it is

still more incredible that anyone with such a keen regard for his own reputation as Mendelssohn, who was notoriously careful not to publish anything with which he was not fully satisfied, should not have immediately taken steps to suppress the incorrect copies.

No. 20.—Here Mr. Read is quite right. The *D* in the fifth bar, and the *D* on the repetition of the passage, is undoubtedly the correct reading. It is printed thus in the first editions, both English and German.

There is one point on which some information would be desirable, on which Mr. Read has not touched. No. 5 of the "Lieder" is inscribed "*Piano Agitato*." It is not easy to explain here the presence of the former word, because at the commencement of the piece a *p* is marked between the staves, which would seem to render the word superfluous in the heading. It cannot be a general indication for the whole piece, because the music several times rises to a *forte*, and once to a *fortissimo*. Did Mendelssohn intend by it "with slight agitation," or something equivalent? If so, it is a remarkably loose way of expressing himself, and he was generally the most accurate of men. All the older editions agree in the heading, though some of the more recent have altered it. Brandus's Paris copy, edited by Stephen Heller, gives merely "Agitato"—evidently shirking the difficulty by omitting the first word. Pauer (Augener and Co.'s edition) has "*Presto Agitato*," an emendation which has at least probability to recommend it, though we know not if there is any authority for the alteration. This matter, as well as all the others referred to, will no doubt be shortly cleared up by the publication of the "Lieder" in the new complete edition of Mendelssohn's works, now in course of issue under the supervision of Julius Rietz—an edition which will henceforth be the standard text for Mendelssohn, and which, both for correctness and completeness, leaves nothing to desire.

With regard to the titles given to the "Lieder" in some editions, they are not only spurious, but in many cases absurd. The only numbers to which titles were added by the composer are Nos. 6, 12, and 29, each of which he has entitled "*Venetianisches Gondellied*," No. 18, "*Duetto*," and No. 23, "*Volkslied*." We believe we are correct in saying that the other titles were invented by Stephen Heller, for his edition named above. It is very certain that no one would have more strongly disapproved of them than the composer.

For nearly two years past the music at one service in each week at St. Paul's Cathedral has been sustained by men's voices only. Considering that the play-ground of the chorister-boys consists of the limited area of the roof of the school-house, this is certainly a wise arrangement, inasmuch as it gives the little fellows regularly once in each week an opportunity of getting a run in the country and a breath of fresh air. As our readers are aware, there is a goodly repertory of sacred music for men's voices, in which Mendelssohn's "*Festgesang*" and three Motetts, Schubert's "*Great is Jehovah*" and Gounod's "*Hail gladdening Light*," stand pre-eminent for beauty of melody. We were not a little surprised, therefore, to find a correspondent of the *City Press* who, after attending one of these services, was evidently under the impression that the short and easy method adopted by the musical authorities in order to get male-voice music was, to take ordinary services and anthems but omit the treble part through-

out!! He actually writes to say—"the melody being unrepresented, the musical portion of the service was almost in dumb show." Moreover, he thought the efforts of the organist to play the omitted Treble parts were a failure, for he says "the organ feebly endeavoured to make up the deficiency"! We condole with Tenors and Basses on this newly-discovered fact that melody is only to be found in the Treble stave! But the malcontent correspondent of our contemporary surpasses himself when he says quite seriously and in good faith—"May I ask you, Sir, or some of your more enlightened readers, whether this (service for men's voices) is any further Ritualistic development?" All we can say in reply to this is, to ask some of the more enlightened readers of the *City Press* whether, arguing from analogy, an organ stop of sixteen-foot pitch is, or is not, more Ritualistic than one of eight feet!

SOME of our contemporaries have freely commented upon the recent remarkable speech of Mr. Alderman Smith, ex-Mayor of Southport; but the musical convictions of so powerful a dignitary cannot have too much publicity, and we hasten therefore to give him the additional benefit of our circulation. It appears that at the Winter Gardens of Southport a band is regularly engaged, under the directorship of Mr. A. G. Crowe, and that this gentleman, having artistic tendencies, and being desirous therefore of choosing, as well as of conducting, the compositions performed, occasionally introduced some of the works of the best masters into the programmes. This unpardonable liberty was duly resented by Mr. Alderman Smith at a meeting on the subject, and Mr. Crowe was reminded of his real duty as a paid functionary so forcibly that we can scarcely imagine he will thus sin again, at least in Southport. "What they wanted him" (Mr. Crowe) "to consider," said the Alderman, with much warmth, "was the interest of the shareholders a little more, and not think so much of the high-class music some people puff him about. . . . For himself, he could say that he was never brought up in a music-shop, but he knew he could appreciate music, and he would be better pleased if there was a little more noise in the tune." Now, without pausing to debate the question whether in order to acquire a classical taste in the art it is necessary to be "brought up in a music-shop," we cannot believe that the worthy ex-Mayor had sufficiently thought out his subject to express himself with clearness upon the best method of arriving at his own ideal of perfection. It is very true that by dismissing half the band (as he recommended) and cutting off high-class music, he would save money, and please many who were present at this memorable meeting; but so far from getting "more noise in the tune," we are decidedly of opinion that the latter item will be so effectually banished from the performances that even those of his own way of thinking will shortly be clamouring for "more tune in the noise."

WHAT Mr. Carl Rosa has done for the cause of operatic music during his recent short season in London can scarcely be estimated at its real value at the present moment. It may be said that he has felt the pulse of the English people and found it tolerably healthy; but the diet he prescribed was a mixed one, suited for his patients' state, and must not be criticised too closely by those whose constitution requires neither weak food nor artificial stimulants. On the whole the works performed have been

well selected and satisfactorily executed; and although the lessee has given us more Operas in English than English Operas, he has successfully proved that audiences will crowd the theatre nightly to listen to lyrical compositions sung in the language of the country, provided only that the music be of a high order of merit. The attraction of "Fidelio," "The Flying Dutchman," and "The Water Carrier" will sufficiently attest this fact; and for all that must necessarily follow the successful issue of this experiment we need have no fear. One danger only will require to be courageously met, and if not at once crushed, at least weakened in its effect. We allude to the undue power of the vocalists. During the Pyne and Harrison management of English Opera this was the prominent obstacle to ultimate success; and again in the Carl Rosa company have we been constantly reminded of the existence of the evil. Certainly the works we have mentioned have held an important place in Mr. Rosa's bills during the season; but have not Operas been produced and others held back solely through the influence of the singers? Could we indeed offer a more positive proof of this than the fact of the principal vocalist of the establishment selecting for his benefit a poor Opera by a comparatively unknown composer, simply because there was a good acting part for the *beneficiaire*? Surely artists should know that they only shed lustre upon the art they follow when they steadily and earnestly uphold its best interests.

It appears to us that when an institution which has earned so high a name in the artistic world as the Royal Academy of Music issues an advertisement announcing that the Balfé Scholarship will be competed for on a certain day, and that "the successful candidate will be entitled to one year's free education in the Academy," the utmost reliance may be placed upon the truth of such promise. A writer in the *Figaro*, however, who signs himself "Cherubino," thinks differently, and plainly tells his readers that, as no money can immediately come to hand from the funds of the Alexandra Palace (where a Festival was held for the promotion of the Scholarship), it follows "either that the winner of the Scholarship will have merely the empty honour for his pains, or that the Royal Academy will have to bear the loss." Now we certainly cannot see how the holder of the Scholarship can be affected by the Academy having to bear the expense of his tuition, but this portion of the sentence may pass without more comment. When "Cherubino," however, asserts, as another probability, that he may have "merely the empty honour for his pains," he not only impugns the veracity of those who have pledged themselves to found the Scholarship, but his observations may have the effect of preventing many students from competing. It is true that in the next number of the journal it is stated that "Madame Balfé has agreed to make up a great part of the difference between the dividend to be received from the Alexandra Palace liquidation and the amount of the Scholarship"; but this is no apology for the imputation cast upon the authorities of the institution in the former paragraph; and we cannot but think that it would have been better if "Cherubino" had either refrained from commenting upon the matter at all, or informed himself of the real state of the case before venturing an opinion.

WE recollect once being invited to hear a pianist, who had become the pet of an amateur musical circle, perform some of Beethoven's Sonatas with "so many

alterations and additions that listeners could scarcely recognise the works." Of course we were engaged, and therefore cannot convey to our readers the slightest notion of the effect produced by this ambitious executant. Whether our regimental bandmasters are endeavouring to pursue the same system with the majority of the compositions selected by them we cannot say, but certain it is that the various versions of the National Anthem now in use, although no doubt very agreeable when heard separately, produce by no means a pleasant sensation when played together. This fact having now become too evident to be longer ignored, has led to an official order on the subject, an "authorised arrangement" having been approved, which is at once to supersede all others. It is also said that "the cavalry arrangement is to be used by light infantry brass-bands and rifles, and the infantry reed-band version by the cavalry when dismounted." We are not sufficiently versed in military matters to understand why the light infantry brass-bands and rifles are to play the cavalry arrangement, or why the cavalry bands "when dismounted" are forbidden to perform their own version; but no doubt all this has been wisely ordained, and at least musical ears will be no longer offended by the intolerable discord which has hitherto reigned supreme. The National Anthem may be regarded as private property; and as it is evident that its custodians look carefully after its interest, bandmasters who have a propensity to mutilate or otherwise disfigure a tune must henceforth choose one which has "no friends."

THE Organistship of the Chapel Royal, St. James's, rendered vacant by the death of George Cooper, has been filled up by the appointment of Mr. Jekyll, formerly assistant-organist of Westminster Abbey, and now holding the post of organist of St. George's, Hanover Square. Although the office is not specially remunerative, it has always been esteemed very honourable, partly from its Court associations, partly from the fact that it has from time to time been held by a series of distinguished men. It is not surprising, therefore, that more than one of our musical contemporaries should have expressed very undisguised dissatisfaction at the selection made by the Bishop of London, in whose hands the patronage lies, as being *ex officio* Dean of the Chapel Royal. But it is more than probable that the Bishop did not conceive that it would redound to the credit not only of his judgment but also of the musical profession if the post had been offered to some distinguished organist who might not consider it compatible with his position to make formal application for it. Hence it is that Mr. Jekyll has been selected, no doubt with professional assistance, from a bewildering list of names of applicants, which we understand reached no less than two hundred in number. Although we could mention several men whose talents as composers or abilities as organists are of so high an order as to have rendered their appointment a matter of no surprise, yet we feel it only due to Mr. Jekyll to say that he brings no common experience with him to the work, and that alike as an accompanist and soloist on the organ he holds a high reputation. We heartily congratulate him on the honour he has received.

AN impostor, or rather, as our American cousins facetiously term him, a "clever confidence man," who has lately been hospitably entertained in Canada and the United States alike by clergy and musicians on representing himself to be the brother, or at other times the son, of Dr. Stainer, has brought his plea-

sant career to an untimely collapse by pleading guilty at London, Ontario, to two charges of theft. It is comforting to find that he was recognised as a certain Molesworth Kerr, in no way of course related to our metropolitan organist, who has naturally been much annoyed to hear from time to time of the unpleasant reminiscences his pseudo-relative was leaving behind him on his transatlantic tour. An advertisement appeared on several occasions in the *Times* warning Americans not to believe him, but apparently without much effect; and the private letters written to America by Dr. Stainer of course reached their destination uniformly *after* the gentleman had mysteriously disappeared.

SOME of our readers may have observed that among the officers of the *Challenger* scientific expedition there appeared the names of Nares, Aldrich, and Havergal. The first of these, it need hardly be said, is now Sir George Nares, whose name is on everyone's lips as leader of the Arctic Expedition; the second has been promoted to a Commander for his skill and gallantry in the same perilous voyage; the last is a Lieutenant, R.N. Musicians will be interested to know that Sir George Nares is a descendant of Dr. Nares; that Commander Aldrich is one of the line of Dean Aldrich, of musical, architectural, and logical fame; and that Lieutenant Havergal is a son of Canon Havergal, the Church musician, whose beneficial influence on hymnody is now fully recognised.

SCARCELY had our lamented brother musician George Cooper been laid in his grave, before one of our weekly musical contemporaries permitted a discussion to take place in its columns as to whether he had ever been offered the organistship of St. Paul's Cathedral. We need offer no remark on the questionable taste displayed in this. Is there no force or meaning left in the old words *Requiescat in pace*?

THE LATE HENRY PHILLIPS.

WE may add to the biography given in our last issue that the death of the once popular basso was somewhat unexpected, he having enjoyed his usual good health up to the week before he died. Some of our contemporaries have fallen into error in their remarks on his career. The statement that he was the original "Elijah" is wholly incorrect. Mendelssohn, writing on the 31st of August 1846, six days after the first performance of his great Oratorio at Birmingham, recounts how "*Staudigl* took all possible pains" with the work, and he refers to the singers of all the other parts excepting that of the second bass, the part filled by Phillips. Of this performance Phillips has written: "Mendelssohn had been led to believe that my register was not sufficiently extensive to execute the music of 'Elijah,' which he considered too high for me, and that *Staudigl* was the only man who could sing it. I was consequently allotted the quartets *only*, which we sang from manuscript parts in single lines; the task, therefore, became nervously difficult, and I confess it was with no very good grace that I sang in the Oratorio." Equally erroneous is the statement that Phillips was personally engaged in the first representation of all Balfe's operas: with the majority of them he had nothing whatever to do.

EDWARD LAND.

WE regret to announce the death of the above-named artist, which occurred at his residence, Cambridge Place, Regent's Park, on the 29th of November. He commenced his musical career as one of the children of the Chapel Royal, and was afterwards brought into prominent notice by John Wilson, the celebrated Scotch tenor singer, who acquired considerable popularity by his enter-

tainments of national Scottish song, and associated with himself as pianoforte accompanist Mr. Land. On the formation of the Glee and Madrigal Union, consisting of Mrs. Enderssohn, Miss Williams, Messrs. Lockey, Hobbs, and Henry Phillips, Land was most judiciously selected as accompanist for such pieces as required the addition of a pianoforte part, and he also occasionally officiated as second tenor vocalist. He was the author of more than one popular song, and was much esteemed for his admirable conduct as Secretary of the Noblemen and Gentlemen's Catch Club.

G. F. ANDERSON.

THE death of Mr. G. F. Anderson, which occurred on the 14th ult., in his 83rd year, will leave a blank in the list of active members of the Philharmonic Society and Royal Society of Musicians which cannot easily be replaced. Mr. Anderson was, until recently, Master of the Queen's Private Band, and even to the day of his decease held the office of Honorary Treasurer to both the above-mentioned Institutions. At the funeral, representatives of the two Societies he had so materially benefited were the pall-bearers; and a large number of his professional and private friends were present.

CRYSTAL PALACE.

SULLIVAN'S Cantata "On Shore and Sea" occupied the greater portion of the Saturday concert on the 2nd ult. This work was composed for the opening of the International Exhibition of 1871, and was first produced on that occasion at the Albert Hall. It consists of ten numbers, and is laid out for soprano and baritone solos, chorus and orchestra. Though containing much clever writing, it is not, on the whole, one of its composer's best works, a fact which may probably be accounted for by its having been written for a special occasion. It is well known that *pièces de circonstance* are seldom favourable specimens of their authors. The first and last movements of Mr. Sullivan's Cantata are among the best numbers. The performance at the Palace was exceedingly good: the solos were well given by Madame Lemmens-Sherrington and Mr. Wadmore, and the chorus showed the same excellence which has marked all their singing during the present season. Meyerbeer's interesting overture to "Struensee" opened, and Beethoven's great "Leonore" overture concluded, the concert, which also included Bach's Chaconne and Ernst's "Hungarian Airs," played by Herr Wilhelmj, whose *répertoire* seems exceedingly limited. Mr. Wadmore also sang a Romance by Mercadante, and Madame Sherrington contributed a Cavatina by Rossini.

The instrumental part of the concert on the 9th was exceedingly good. The orchestral works given were Schumann's Overture to "Genoveva," Bennett's Symphony in G minor, and Liszt's "Symphonic Poem," "Mazeppa." The first two of these three works are too familiar to need comment; Liszt's "Mazeppa" was given on this occasion for the first time in England—that is, in its original shape, it having been recently heard as a duet for two pianos at Mr. Walter Bache's recital. The work is an illustration of Victor Hugo's poem, the subject being, it is almost needless to say, the same treated by Lord Byron. Like most of Liszt's compositions, the music requires careful study and repeated hearing for its full appreciation; all that can be said of it at present is that while some parts sound obscure and vague, others give evidence of unmistakable power. The performance was one of the most wonderful pieces of playing ever heard at the Crystal Palace. The music is extremely complex and enormously difficult, but it was rendered with a finish and precision which could not have been surpassed. On the same afternoon Miss Anna Mehlig gave an excellent performance of Hiller's Pianoforte Concerto in F sharp minor. The vocalists were Miss Ida Corani and Mr. F. H. Celli. With the exception of Wolfram's song from "Tannhäuser," it cannot be said that the vocal music was worthy of the concert.

The last of the concerts before Christmas was given on the 16th ult. The day being the anniversary of

Beethoven's birth, the programme was entirely selected from his works, and the only fault to be found with it was that it was far too long. It commenced with the Overture to "Prometheus," as illustrating the composer's earliest manner. To this succeeded the Cavatina with chorus "Never more shall sorrow grieve me," from the "Praise of Music," in which the solo part was sung by Madame Blanche Cole. Madame Arabella Goddard then played in her most brilliant and finished style the Concerto in E flat; and after songs by Mr. Edward Lloyd ("Adelaida") and Madame Antoinette Sterling ("Wonne der Wehmuth" and "Neue Liebe, neues Leben") came the Choral Symphony! To precede such a work by so lengthy a selection is in every way a mistake. After an hour's music, hearers are not fresh enough to enjoy thoroughly and appreciate fully so elaborate a masterpiece. The performance was one of very high excellence. The solo quartet consisted of the three artists named above, with the addition of Mr. H. A. Pope; and the chorus distinguished itself in the very trying music allotted to it both by precision and spirit, while the rendering of the instrumental movements was a treat of the highest order.

The concerts will be resumed on the 3rd of February—the anniversary of Mendelssohn's birthday—when the programme will be selected entirely from the works of that composer.

GADSBY'S "ALCESTIS."

FOLLOWING up their recent production of "Antigone" and "Œdipus at Colonus," the directors of the Crystal Palace brought forward on the 12th ult. Euripides' "Alcestitis," with music specially composed for the occasion by Mr. Henry Gadsby. Mr. Gadsby is no stranger at the Crystal Palace, several of his compositions having been given with success on various occasions at the Saturday concerts. The present is, however, so far as we know, the most important work that he has at present written, comprising in all ten numbers, several of them of considerable extent. In the general outline, he has almost of necessity followed the path laid down by Mendelssohn, who was, we believe, the first to set to music any of the old Greek tragedies. It must be said, in Mr. Gadsby's praise, that he is no mere slavish imitator. Indeed, throughout the whole of his music we find nothing which can be called a reminiscence of either "Antigone" or "Œdipus." In some respects his treatment differs from that of his great predecessor: he has entirely discarded the effect of solo voices, and though he has thereby sacrificed some opportunities for musical contrast, it is probable that he has on the other hand conformed more nearly to the plan of the ancients. There is no reason to suppose that any part of the Greek choruses was sung either by a solo voice or by a quartet.

"Alcestitis" commences with a regularly-developed Overture, instead of the short instrumental prelude which Mendelssohn adopted in a similar situation. The introduction consists of the chief theme of one of the most important choruses (the "Fate" chorus), which occurs later in the work; this is followed by a *piu moto* in A minor and major, well written, but less striking than some of the succeeding numbers. The first chorus, "Before this royal mansion all is still," is chiefly a dialogue between the first and second choir, in which the recitative style predominates. It leads immediately into No. 3, "In vain, our pious vows are vain," a fine and very effective chorus in C major, equally praiseworthy from a musical and dramatic point of view. No. 4, one of the longest pieces in the work, is partly chorus and partly melodrama. A point that strikes us, with regard to Mr. Gadsby's setting of the choral portions of the music, is the large predominance of unison passages. We think the composer is right in his treatment, because with a small choir the melody certainly comes out much more clearly against the orchestra than if the music were written in full harmony; and as the work was designed to be sung by a chorus of only forty, against at least an equal number of instrumentalists, unless great judgment were shown in the distribution of the parts, the voices would certainly be overpowered.

The melodramatic music, both in this and in subsequent numbers, is excellent. Here, perhaps, even more than in the choruses, it was difficult for Mr. Gadsby to avoid the Mendelssohn influence. We think, nevertheless, that he has completely succeeded in doing so. His accompaniments to the spoken dialogue are always appropriate and tasteful, and yet quite different in style from those in "Antigone." No. 5, the chorus in F major, "Immortal bliss be thine," is musically one of the most important numbers of the whole work, and is throughout full of interest. Here we find another innovation of Mr. Gadsby's—this time, we think, not an improvement. Instead of setting, as Mendelssohn mostly does, the first and second strophe and antistrophe to the same (or very nearly the same) music, Mr. Gadsby gives them entirely different subjects. This is, we cannot but think, a mistake, because the two portions of the text so exactly correspond to one another that there is at least a strong probability that they were intended to be sung to the same music. By adopting a different course, Mr. Gadsby obtains greater variety, but the unity of the piece suffers. The following chorus, "Yes, liberal house" (in A major), is one of the best specimens of its composer's style—thoroughly tuneful, and excellently written. Here Mr. Gadsby has for the second strophe repeated the theme of the first, greatly, in our opinion, to the advantage of the music. No. 8 is a movement consisting chiefly of melodrama, interspersed with short choral passages, mostly in unison. The following chorus (in D major), "My venturous foot delights," which sings of Fate, is another very good number, though, like No. 5, it suffers from the want of correspondence in the music of the strophes and antistrophes. The closing portion, in which the praises of the departed wife are sung, is of special merit. A short and effective finale concludes the work.

We have dwelt in such detail upon the music of "Alcestitis" that a few words must suffice concerning the performance. This was on the whole excellent, especially as regards the music. The choruses were capitally rendered by the same choir (under the direction of the composer's father, Mr. W. Gadsby) which did such good service at the revivals of "Antigone" and "Œdipus;" while the orchestra, under Mr. Manns, was simply perfect. The cast of the play, which was satisfactory throughout, was as follows: *Alcestitis*, Miss Emily Cross; *Iole*, Miss Emily Vining; *Admetus*, Mr. Arthur Matthison; *Hercules*, Mr. W. Rignold; *Pheres*, Mr. Edmund Leathes; *Apollo*, Mr. J. H. Barnes; *Thanatos*, Mr. Henry Moxon; *Medon*, Mr. Bruton Robins; and Chorus Speaker, Mr. W. Holman. Mr. Rignold's *Hercules* must be particularly mentioned as an admirable and effective piece of acting.

Mr. Gadsby may be warmly congratulated on a legitimate success in a by no means easy department of musical composition. The music is quite good enough to deserve a second hearing.

ROYAL ALBERT HALL CHORAL SOCIETY.

MENDELSSOHN'S "Elijah" was performed by this Society on the 7th ult. in a manner which reflected the highest credit upon all concerned, the choruses being especially well rendered, and the principal vocalists—Messdames Sinico, A. Sinclair, Arnim, and A. Sterling, Messrs. Pearson, Mellor, Christian, S. Smith, and Signor Foli—being highly successful in the solo parts. At the two performances of the "Messiah," on the 18th and 21st ult., with Mdlle. Titiens, Madame Trebelli-Bettini, Mr. Sims Reeves, Mr. W. H. Cummings, and Herr Behrens as principals, large audiences were assembled, and the execution of the work was thoroughly satisfactory, with one exception—the omission of the air "The trumpet shall sound." This extraordinary circumstance arose, we understand, from the refusal of Herr Behrens to sing the air unless transposed into D \flat , an impracticable request, as all musicians must know, when the *obbligato* is performed as Handel wrote it, on a trumpet, and not on a cornet-à-pistons. As the directors of the Albert Hall invariably engage a first-rate trumpet-player for this important part, it must have been vexing indeed to have their good intentions thus frustrated; and we may reasonably ask how it happened that, as Herr

Behrens declined to fulfil the duty for which he was engaged at the first performance, his place was not supplied on the second occasion? Mr. Barnby conducted all these concerts with his accustomed ability.

ST. ANNE'S, SOHO.

THE first of four special Christmas Services was held on the evening of the 21st ult. at the above-named church. Through the praiseworthy efforts of Mr. Barnby, the musical arrangements have become a distinct feature at these services, and the church was well filled with a congregation the greater part of whom were eager to join their voices with those of the choir wherever such participation was solicited. The chief musical attraction was the "Christmas Oratorio" of John Sebastian Bach, a work which, more impressively than any other, conveys to the religious mind the glad tidings of "Peace on earth and goodwill towards men." The few choral portions of the Oratorio were extremely well rendered by the carefully-trained choir, and the airs and recitatives were delivered, on the part of individual members, with that true devotional feeling and total absence of self-assertion which is due to the religious character of the work and the intensely religious feelings of the master-mind which conceived it. At the conclusion of the Oratorio the "Hallelujah" Chorus from the "Messiah" was sung, the whole congregation joining, and for the first time in our life we felt this sublime inspiration of Handel's to jar upon our feelings; its introduction at this point seeming so thoroughly out of character with the preceding work. It is the Christ *born* which forms the great theme of rejoicing and contemplation in Bach's Oratorio, whereas it is the Christ *triumphant*, who has gained the victory over suffering and death, represented in the "Hallelujah" Chorus. Following immediately upon the final chorale of the Christmas Oratorio, with its reminiscences of the peaceful Pastoral Symphony preceding it, the chorus in question has the effect of a roof of sublime architecture being placed upon a humble cottage. Imagine for a moment the "Hallelujah" to follow directly upon the Pastoral Symphony in the "Messiah," and our meaning will be at once appreciated. Grateful as the public must feel towards Mr. Barnby for affording such excellent opportunities of hearing the music of John Sebastian Bach, we cannot but think this combination of two works, so distinct in their individuality and conception, to be decidedly unfortunate. The service was repeated on the 29th ult., and is announced for the 5th and 12th inst.

ROYAL ACADEMY OF MUSIC.

THE orchestral concert of the students of this Institution, which was given at St. James's Hall on the 2nd ult., attracted an audience filling every portion of the room. The first part of Professor Macfarren's Oratorio "St John the Baptist," which commenced the programme, gave an opportunity to Miss Bolingbroke of displaying to the greatest advantage her fine voice and distinct enunciation as the *Narrator*, many of her recitatives eliciting the warmest marks of approbation from the audience. The music of *St. John the Baptist* was entrusted to Mr. George, who sang carefully and steadily throughout. The choral portions of the work went extremely well, the fresh voices of the soprani especially being much admired; and so admirably was the beautiful chorus "This is my beloved Son" rendered that it was enthusiastically re-demanded. Two works by students were performed in the second part, the first a clever and effectively instrumented Overture, "The Bride of Abydos," by Mr. A. H. Jackson, and the second a "Magnificat," by Mr. Eaton Fanning, which gained the Lucas prize medal at the last competition, and is unquestionably a composition of very considerable merit, the treatment of the choir in several parts evidencing a power which will no doubt ripen with experience. The solo part in this work was excellently sung by Miss Marie Duval. The pianists were Miss Isabel Thurgood, who played in a dashing manner the first movement of Rubinstein's Concerto in D minor; Miss Evans, who gave an

unaffected reading of the last two movements of Sterndale Bennett's Concerto in C minor; and Mr. Bampfylde, whose rendering of Mendelssohn's "Rondo Brillant" in B minor showed a real artistic feeling and the result of sound and legitimate training. Miss F. Thomas's clarionet *obligato* to "Non più di fiori," well sung by Miss Marian Williams, also deserves much commendation. The other vocalists were Miss Leonora Braham, Miss Orridge—who sang the air "Fanciulle che il core" so well as to be unanimously recalled—and Mr. Charles Tinney. The concert was conducted by Mr. Walter Macfarren with his usual care and intelligence.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

It seems strange that we should have to journey as far east as the Shoreditch Town Hall to hear Schubert's Mass in F for the first time in London; but when the members of the above Association engaged Mr. Ebenezer Prout as their Conductor, they could scarcely expect that he would be content to remain a passive agent in their hands; and the unexampled success of their first concert for the present season, on the 27th November, has fully proved that his counsels have been in the right direction. So excellent a rendering of a work which could scarcely have been familiar to many of the choral body reflected the highest credit, not only upon the Conductor, who must indeed have laboured hard in the task of preparation, but upon the singers, who, although we presume all amateurs, gave ample evidence both of the will and the power to grapple with the difficulties of their interesting task. The religious fervour with which the beautiful "Kyrie" was delivered produced a marked effect upon the auditors; and the "Gloria" with its many movements, including the *Trio* "Gratias agimus," went almost faultlessly throughout, the fugue "Cum sancto spiritu," which severely taxed the capabilities of the choir, being especially worthy of commendation. The "Credo," a lovely setting of the text, and appropriately subdued in the accompaniment, was sung most impressively, and the "Sanctus" (although to our mind the weakest portion of the Mass) was given with the utmost care, as if the executants had resolved to show their reverence for their work by bestowing equal attention upon every part of it. The "Benedictus," a canon for two sopranos and two tenors, remarkable for the variety of the accompaniment throughout, went well, and was warmly applauded, particularly by that section of the audience unaccustomed to listen to the more elaborate combinations of voices and instruments. The "Agnus Dei," a charmingly peaceful movement, leading to the "Dona nobis"—in which, like Beethoven's Mass in C, the subject of the "Kyrie" is returned to—concluded the work, which had been listened to with extreme delight by an audience filling every part of the Hall. Every praise is due to the solo singers—Miss Marie Duval, Miss Geddes, Miss Pauline Featherby, Messrs. H. Guy, Goodwood, and Thurley Beale—Miss Duval especially distinguishing herself in the many soprano solos with which the composition abounds. The orchestra was extremely good; and the conducting of Mr. Prout, whilst devoid of any superabundant energy, was so calm and dignified as to inspire every person concerned in the interpretation of the Mass with the fullest confidence. We have but space to record that the miscellaneous second part was composed of such classical materials as to induce a belief that the new Conductor has resolved to indoctrinate those who have placed their confidence in him with the true principles of art.

THE Monday and Saturday Popular Concerts have continued to attract during the past month as numerous and appreciative audiences as ever. There has been but little absolute novelty in the programmes; but the works already established in favour with the frequenters of these concerts have been rendered to perfection. Amongst the pianists we may mention Mdle. Mehlig, Miss Agnes Zimmermann, and Mr. Charles Hallé; and Madame Norman-Néruda, by her excellent leading of the most exacting quartets, has fully sustained her reputation as one

of the first classical violinists of the day. The series of concerts has now been brought to a close until after the Christmas vacation.

The competition at the Royal Academy of Music for the Westmorland Scholarship and Potter Exhibition took place at the Institution on Monday the 18th ult., the examiners being Mr. F. R. Cox, Mr. W. Dorrell, Mr. M. Garcia, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, Mr. Brinley Richards, Dr. Steggall, and the Principal, Professor Macfarren. The results were as follows: Westmorland Scholarship (for which there were 19 candidates)—Miss Marian Williams, elected; Miss Annie Albu, highly commended. Potter Exhibition (12 candidates)—Miss Kate Steel, elected; Miss Margaret Bucknall, highly commended; Miss Fanny Boxell, commended. The Balfé Scholarship (endowed from the proceeds of the Balfé Memorial Festival in July 1876, in memory of Michael William Balfé) was also competed for, the examiners being Mr. H. C. Banister, Mr. M. Garcia, Mr. H. C. Lunn, Mr. Walter Macfarren, Mr. A. Randegger, and the Principal. There were five candidates, and the scholarship was awarded to Master William Sewell.

THE Leeds Triennial Musical Festival will take place in the Town Hall about the end of September next. The committee has for some time past been in active operation, and two or three new and important works are expected to be produced. As an indication of the probable pecuniary success of the Festival, it may be stated that in a few weeks a guarantee fund of over £8,000 was subscribed by a limited number of gentlemen. The fund is now to be thrown open to the general public for subscription, when a large addition to it is expected. Professor Macfarren is engaged in writing an Oratorio for the Festival, the subject being "Joseph," the Professor's promise to write for the committee having been secured shortly after the Festival in 1874, when his "St. John the Baptist" was performed. It may be mentioned as a singular coincidence that Sir Michael Costa, the Conductor in 1874, is reported to be writing an Oratorio on the same subject.

THE following correspondence will show that the indefatigable labours of Mr. Townshend Smith, conductor and hon. sec. of the Hereford Musical Festivals for so many years, have been appreciated and recognised as they deserve:—

"2, Lowndes Street, Nov. 27, 1876.
"Dear Sir,—I undertake the agreeable office, in the name of the president and stewards of the late Hereford Musical Festival, of handing to you a purse of £80, contributed by the above-named gentlemen. We ask your acceptance of this, not that it will repay you for all the anxious cares of your conductorship, but in the hope that you may look upon it as a token that we have not been unmindful of your untiring energy and skill, now, as on former occasions, in directing the Festival to so eminently successful an issue.—I am, yours truly,

"JOHN H. ARKWRIGHT, Chairman.
"G. Townshend Smith, Esq."

"To the Lord Bateman, President, J. H. Arkwright, Esq., Chairman, and the Stewards of the Hereford Musical Festival.

"The Close, Hereford, Nov. 30, 1876.
"My Lords and Gentlemen,—Accept my grateful thanks for the kind and liberal way in which you have shown your appreciation of my services; the good feeling evinced by the gift enhances its value. I have always laboured most earnestly to make the Hereford Festival creditable in a musical point of view, pleasant to those employed, and remunerative. I feel deeply obliged to the stewards, the members of my profession, and the press for all the welcome compliments which they have paid me: these alone would have been highly prized as evidences of esteem.—I have the honour to be, my Lords and Gentlemen, your obedient, faithful, and grateful servant,

"G. TOWNSHEND SMITH,
"Conductor and Hon. Sec. of twelve Hereford Festivals."

THE Schubert Society, under the conductorship of Herr Schubert, gave its Eleventh Soirée Musicale on the 13th ult., at the Beethoven Rooms. Among the more prominent of the long list of vocalists who appeared we may mention the names of Madame L. Gage, Madame Rosetti, Madame Schubert, Miss Alison Leigh, and Mr. Bishenden. Solos on the pianoforte were given by Miss McCarthy and Miss Albrecht. The programme was a long and varied one. Madame Gage received an encore for her rendering of "La Stella," by Mililotti, and Miss Alison Leigh displayed a most promising contralto voice. The accompaniments were played by Mr. Samson and Herr Schubert.

At the Christmas General Meeting of the Royal Society of Musicians, Mr. W. H. Cummings was elected Honorary Treasurer, in place of the late Mr. G. F. Anderson.

MR. W. S. HOYTE gave a concert at the Assembly Rooms, St. John's Wood, on the 5th ult., which was numerously attended. In all his pianoforte solos—which comprised Sterndale Bennett's Sonata "The Maid of Orleans," a Fantasia by Liszt, and a group of minor compositions by Chopin, Henselt, Silas, &c.—Mr. Hoyte was warmly applauded, and several times recalled to the platform. The programme also included three movements of Beethoven's Trio (Op. 97), and Mendelssohn's Trio in C minor, in which the concert-giver was ably assisted by Herr Wiener (violin) and Herr Daubert (violincello). The vocalists were Madame Alice Barth, Miss Marion Severn, and Mr. Stedman, all of whom were highly successful; Mr. Stedman's singing of a new song by Berthold Tours, "I'll crown thee Queen," being especially admired, and Henry Leslie's graceful Trio "Memory" eliciting well-deserved marks of approbation.

ON Advent Sunday, special musical services were held in Christ Church, Mayfair. In the morning Dr. Stainer's Anthem "Hosanna in the highest" was effectively rendered. At the evening service the usual Choir of the Church was augmented by Messrs. Barrett, De Lacey, Thornton, and Moss, of St. Paul's Cathedral, who kindly volunteered their services. The following music was sung: the Canticles to Parry's Service in D, and two Anthems, viz., "Who is this?" Dr. Arnold, and "O Saviour of the world," Sir John Goss. Tallis's Responses were used. The sermon in the morning was preached by the Vicar, and that in the evening by the Rev. Cosmo R. Gordon, D.D., Incumbent of Grosvenor Chapel. The musical portion of the services was under the direction of Mr. R. Stokoe, who presided at the organ.

THE annual concert for the benefit of the Orphanage of H.M. Customs was given in St. James's Hall on the 7th ult., under the direction of Mr. W. Phillips. The success, pecuniarily and artistically, was all that could be desired. Mdme. Edith Wynne, Miss Mary Davies, Mdle. Enriquez, Miss Bolingbroke, Mr. W. H. Cummings, Mr. H. Guy, Signor Caravoglia, and Mr. Maybrick were the vocalists, and Miss McManus, a pupil of Sir Julius Benedict, the pianist. Sir Julius Benedict and Mr. Fountain Meen were the conductors.

A MUSICAL performance was given by the pupils of the London Society for Teaching the Blind at Upper Avenue Road, Regent's Park, on the 18th ult., conducted by Mr. Edwin Barnes, Professor of Music at the Society's Schools. An excellent selection of part-songs was well rendered, and organ and pianoforte solos from the works of Bach, Beethoven, Handel, and Mozart were played by the pupils in a manner which reflected the highest credit upon their instructor.

THE South Norwood Musical Society gave its second concert of the season on the 18th ult., and performed Mendelssohn's "As the hart pants" and the same composer's "Hear my prayer," together with a selection of secular music. Miss Jessie Royd sang the principal solos with much taste and effect, and Miss Bawtree contributed a new Christmas song by the Conductor and won a unanimous encore. The chorus-singing was very good, especially in "Hear my prayer." Mr. W. J. Westbrook, Mus. Bac., Cantab., conducted.

A COMPETITION for the appointment of soprano in the choir of South Place Chapel, Finsbury, took place on Monday, the 11th ult., when twenty-six candidates presented themselves. The choice of the committee fell upon Miss Kathleen Grant. The vacancy was caused by the resignation of Miss Marie Duval.

ON Thursday evening the 14th ult. the first musical evening of the South London Musical Club was held at the Angell Town Institution, Brixton. This Society, established for the purpose of affording its members opportunities for the practice of high-class concerted vocal music, has been in existence for some years, but has recently been placed on a new footing, under the able direction of Mr.

I will sing of Thy power.

January 1, 1877.

Psalm lix., vv. 16, 17.

FULL ANTHEM IN FOUR PARTS, WITH TENOR SOLO.

ARTHUR SELLIVAN.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 80 & 81, Queen St. (E.C.) New York: J. L. PETERS, 843, Broadway.

Allegro Moderato.

TREBLE.

ALTO.

TENOR
(sve. lower).

BASS.

ORGAN.
♩ = 108.

Allegro Moderato.

Gt. Diap. & Full Swell.

Ped.

f

I will sing of Thy pow'r, O God, I will sing of Thy

f

I will sing of Thy pow'r, O God, I will sing of Thy

f

I will sing of Thy pow'r, O God, I will sing of Thy

f

I will sing of Thy pow'r, O God, I will sing of Thy

f

pow'r, O God, and will praise Thy mer - cy be-times . . .

f

pow'r, O God, and will praise Thy mer - cy be -

f

pow'r, O God, and will praise Thy mer - cy be-times in the morn -

f

pow'r, O God, and will praise Thy

in the morn - ing, in the morn - - - ing,
- times in the morn - ing, the morn - - - ing,
- - - ing, and will praise Thy mer - cy,
mer - cy be - times . . in the morn - - - ing, I will
and will
I will sing, will sing of Thy pow'r, O God,
sing of Thy pow'r, . . .
praise Thy mer - - - cy be - times in the
and will praise, will praise Thy mer - cy in the
and will praise, will praise Thy
and will praise, will praise Thy mer - cy be - times in the

morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
 morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
 Name, . . Thy mer - cy be-times in the morn - ing, Thy mer - cy be -
 morn - ing, Thy mer - cy be-times in the morn - ing, Thy mer - cy be -

- times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,
 - times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,
 - times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,
 - times in the morn - ing, will praise Thy mer-cy be-times in the morn - ing,
 Full Sw

ff
 I will sing of Thy pow'r, I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
 I will sing, will sing of Thy pow'r, O God,
ff Gt.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "I will sing of Thy pow'r, and will praise Thy". The piano part consists of chords and moving lines in both hands.

Second system of the musical score. The lyrics continue: "mer - cy be - times . . in the morn - ing." The vocal parts and piano accompaniment continue with the same musical style.

Third system of the musical score. It begins with the tempo marking "Andante." and the instruction "TENOR SOLO." The lyrics are: "For Thou hast been my de - fence and re - fuge in the day of my". Below the vocal staves, the piano part is marked "Ch. Org. p" and "Manuals only." The piano accompaniment features a more active, flowing melody.

Fourth system of the musical score. The lyrics continue: "trou - ble, my de - fence . . and re - fuge, my de - fence and re - fuge in the". The vocal parts and piano accompaniment conclude the phrase.

day of my trou - ble. *cres.* My strength will I as - cribe un - to Thee, for

Sw. Org. cres.

dim. Thou art the God of my re - fuge, for Thou art the God of my re - fuge, Thou art the

p *cres.*

Ped.

p God of my re - fuge. For Thou hast been my de - fence and re - fuge

dim. *p*

cres. in the day of my trou - - ble, in . . . the day of my trou -

cres. *dim.* *Ped. dim.*

ble, Thou hast been my re - fuge in my trou - ble.

Choir 8 & 4 ft. *Sw.* *Sw.*

Vivace.

Un - to Thee, O my strength, will I sing, . . .

ALTO.

Un - to Thee, O my strength, will I sing, . . .

TENOR (Sve. lower).

Un - to Thee, O my strength, will I sing, . . .

BASS.

Un - to Thee, O my strength, will I sing, . . .

Vivace. ♩ = 120.

Gt. f

Ped.

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

Un-to Thee, O my strength, will I sing, un - to Thee, O my

strength, un - to Thee, O my strength, will I sing, un-to Thee, O my

strength, un - to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing,

strength, un-to Thee, O my strength, will I sing, un - to Thee, O my strength, will I sing,

strength, will I sing, un-to Thee, O my strength,
un-to Thee, O my strength, will I . . sing,
un-to Thee, O my strength, will I sing,
un-to Thee, O my
will . . I sing, un-to Thee will I sing, un-to Thee will I sing,
will I . . sing, un-to Thee will I sing, un-to Thee will I sing,
unto Thee, O my strength, unto Thee will I sing, un-to Thee will I sing,
strength, will I sing, un-to Thee will I sing, un-to Thee will I sing,
unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O
unto Thee, O my strength, will I sing, un-to Thee will I sing, for Thou, O God, Thou, O

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are repeated in a call-and-response style between the voices. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

God, art my re-fuge and my mer-ci-ful God, Thou, O God, art my

re-fuge and mer-ci-ful God, For Thou, O God, art my

re-fuge and mer-ci-ful God, For Thou, O God, art my

re-fuge and mer-ci-ful God, For Thou, O God, art my

re-fuge and mer-ci-ful God, For Thou, O God, art my

re-fuge . . . and . . . my mer-ci-ful God. A-men.

re-fuge . . . and . . . my mer-ci-ful God. A-men.

re-fuge . . . and . . . my mer-ci-ful God. A-men.

re-fuge . . . and . . . my mer-ci-ful God. A-men.

rall.

C. Stevens. The programme mainly consisted of quartets, glees, and choruses, interpreted by the members of the Club. The bass songs "I fear no foe," sung by Mr. Twiss, and "The Diver," by Mr. Wilton, were redemanded, and Mr. E. G. Richardson gave a good rendering of Mohque's song "When the moon is brightly shining." Mr. C. Stevens accompanied.

ON Thursday evening the 14th ult., at Holy Trinity Church, Paddington, a most effective Service was rendered in connection with the opening of the new organ, under the direction of Mr. Edwin Barnes, organist and director of the choir, who presided at the organ. The service used was Hopkins in F, and the anthem, "I have surely built thee an house," Boyce. The soli parts were sung by Master Pitts, Messrs. Birch, Frost, Stedman, Hanson, Stanley Smith, and Ralph Wilkinson. Mr. J. E. Street conducted. The sermon was preached by Canon Miller.

REVIEWS.

BREITKOPF AND HÄRTEL, LEIPZIG.

Serenade (No. 3, A major), for Orchestra. By S. Jadassohn. Op. 47.

HERR JADASSOHN, one of the professors at the Leipsic Conservatorium, and a pupil of the late Moritz Hauptmann, is one of the many German composers whose works have not yet become known in this country, though some of them enjoy considerable reputation on the Continent. In addition to numerous pianoforte pieces and transcriptions, he has written three Symphonies and three Serenades for orchestra, of which latter the third now lies before us. From this specimen of Herr Jadassohn's work, we should judge him to be an excellent musician, thoroughly master of all the technique of his art, possessing fluency of ideas, but of no absolute individuality of style—one, in short, who would occupy a more than respectable place in the second rank of composers, but to whom the gift of genius, in its highest sense, has been denied. A short account of the various movements of which the work consists will show upon what we ground our opinion.

The Serenade opens with an Introduction, *Tempo di Marcia*, in A major. The subjects of this movement are decidedly pleasing, though the style, especially in the harmonies, reminds us of Schumann, who seems to have exerted considerable influence over the mind of our composer. The introduction is in regular symphonic form, but, owing to the complete change of *tempo* for the second subject, the unity of the whole is impaired, and to our mind the effect of the movement is "patchy." No. 2, "Cavatina and Intermezzo" in F major, is in our opinion the most successful part of the work. The Cavatina, in $\frac{3}{4}$ time, is very melodious, and charmingly orchestrated, though here again are slight traces both of Schumann and Spohr; the Intermezzo is an extremely clever canon in the octave, carried through the entire movement of twelve pages with such skill as never to appear in the least dry or laboured. Herr Jadassohn may be heartily congratulated on this excellent specimen of his workmanship. The third number, a "Scherzo à Capriccio" in D minor, is a very spirited movement, but not very original in its themes, the chief subject reminding us of Weber's "Momento Capriccioso," while the "Più Allegro" in the major (p. 80 of the score) begins like the introduction to the second act of "Tannhäuser." The Scherzo is developed at considerable length, and would doubtless be effective in performance. The Finale, in A major, is another very good piece, but again strongly suggestive of Schumann, especially of the first movement of his Symphony in C. Throughout the whole Serenade, the writing is highly finished, and the instrumentation admirable, often ingenious, and never too noisy; but the work has not sufficient originality to entitle it to be called a production of genius. Actual reminiscences are seldom to be found in it; but the indirect influence of Herr Jadassohn's predecessors is more or less apparent throughout. It must not be supposed that in saying this we intend either to condemn or depreciate the work: if every composi-

tion not of the highest order of genius were to be excluded from our programmes, the *répertoire* of concert-givers would indeed be limited.

SCHLESINGER, BERLIN.

Oberon. Romantische Oper, in drei Acten. Englischer Original Text von J. R. Planché. Deutsch von Th. Hell; in musik gesetzt von Carl Maria von Weber. Partitur.

THE full score of "Oberon"—never before printed—is now, thanks to the spirited Berlin publisher, before us, and issued in a form which cannot fail to gratify the most enthusiastic lovers of the composer's works. Unless the circumstance of the Opera having been originally produced in this country will sufficiently account for the fact, it seems almost incredible that in the land of the composer's birth, whilst the printed score of "Der Freischütz" has been for so many years available, "Oberon" could only be performed from manuscript copies. As it is just possible that, in consequence of the difficulty of obtaining a score, the charming music of Weber's latest Opera may have been comparatively but rarely heard, we have much pleasure in drawing attention to its publication, and sincerely hope that it may have the effect of bringing the work more prominently before the public, both in England and Germany.

NOVELLO, EWER & CO.

Eighteen Two-part Songs; with Pianoforte accompaniment. Composed by Anton Rubinstein. Op. 48 and 67. The English version by Natalia Macfarren.

IF Herr Rubinstein's marvellous executive powers occasionally tempt him to think more of his fingers than of his music in writing for the pianoforte, he makes ample amends for this failing in his vocal compositions, where, unfettered by any distracting influences, he strives only to give the most eloquent expression to the words. We could name many of the songs of this composer which possess an indescribable charm, although so unpretentious as to make us wonder that they can be the production of one who in his Pianoforte Concertos gives us passages bristling with such difficulties as to appal even the most agile performer. The eighteen Two-part Songs now before us are remarkable for purity of melody and simplicity of construction, some indeed being so unambitious and quiet, both in the voice-part and accompaniment, as scarcely to win their way to our highest favour on a single hearing. Others strike us at first, by their excessive originality of treatment, as being the carefully finished cabinet pictures of an artist who, even in these comparatively trifling works, sufficiently shows us that he dares to think for himself. From this collection of vocal pieces it would of course be impossible to do more than point out a few which strike us as being of exceptional merit; but as we have already expressed our opinion of their general worth, it will of course be understood that we merely indicate a preference which equally ardent admirers of the work might dispute. No. 1, "The Angel," a lovely theme, with a placid triplet accompaniment throughout, should appeal powerfully to those who desire really religious music instead of music to religious words. The voice-parts are extremely easy, and the whole song a gem. No. 3, "The Homestead," most appropriately expresses the feeling of the poetry, and contains some beautiful figures in the accompaniment. No. 5, "The Wanderer's Night Song," beginning dreamily with the dominant rising four octaves, in the pianoforte part, achieves much by simple means, and will no doubt become a favourite with vocalists. No. 8, "The Cloud," commencing in D minor, and changing to the tonic major, on the words "Refresh'd are the pastures," has a flowing melody, in 9-8 rhythm, carefully and effectively harmonised. No. 9, "The Happy Birds," has just enough of the "trillo" in the accompaniment to identify it with the subject, and the tuneful theme to which the words are wedded never soars too high for the moderate compass of the average vocalist. No. 11, "Twilight," curiously enough, commences precisely like No. 5, with the dominant rising in octaves,

and in the same key. The song, however, is totally unlike its companion, and is exceedingly effective. No. 12, "Autumn sadness," begins with twenty bars entirely unaccompanied, the pianoforte then stealing in with an elegant figure against the first voice-part. This is one of the most expressive and melodious songs in the book. No. 13, "The Song of the Summer Birds," has a most attractive subject, and is charmingly accompanied throughout; the conversational bits between the two voices being also an interesting feature in the little composition. No. 14, "In the Wood," beginning with a chromatic descending passage, on a dominant pedal, for the pianoforte, starts afterwards most effectively with the two voices accompanied only by the right hand; the left hand, during the opening phrase, commencing every alternate bar with an arpeggio. There are many points in this composition which cannot be too highly praised; but the absence of any pedantic display is as obvious in this as in every song throughout the book. No. 17, "Rest after Storm," has a quiet melody, with an agitated semiquaver accompaniment. This song is full of dramatic feeling, the dying off of the voices on the dominant, to the words "Rest thee," being especially worthy of notice. No. 18, "The Lotos flower," is a quiet and effective colouring of the words, a syncopated figure in the accompaniment for the left hand giving much character to the subject. In the translation of the German poetry, Mdme. Macfarren has been especially careful to reproduce the feeling of the composer in setting the original text, by using equivalent words wherever possible; and the manner in which she has performed her difficult task is deserving of high commendation. To those who admire the two-part songs of Mendelssohn, a volume so thoroughly in the spirit of these beautiful compositions, and yet so instinct with that individuality which characterises all Rubinstein's works, should be warmly welcomed, and we have little doubt that the book will speedily make its way to the popularity it deserves.

Legende, pour le Piano.

Impromptu-Caprice, pour le Piano.

Composée par Oliver A. King.

Five pieces for the Pianoforte.

Composed by A. C. Mackenzie, Op. 13.

A LIMITED number of those into whose hands Mr. King's *Legende* and *Impromptu-Caprice* may fall are certain to regard them not only for their own sake, but for the measure in which they excite expectation of good things to come from the same source. There can be no doubt of the fact that the present is an anxious time in the history of English music. A generation of native composers is passing away, which in no mean degree has sustained the repute of our country; and as one and another join the majority, we look around for their successors, not always with confidence in our ability to find them. The most sanguine amongst us cannot regard the prospects of English art in the next generation without foreboding. From Dan to Beersheba the land, if not wholly barren, gives no evidence of coming plenty. Music, it is true, augments its votaries by thousands from year to year. Never did such an army of men and women court the favour of publishers as now, and never did such a flood of new works issue from the press. But, unhappily, the votaries are simple worshippers, not prophets and apostles of art: the army is made up of rank and file, led only by corporals and sergeants, and the new works are like ripples which subside and are forgotten as the breeze passes. Under circumstances like these every fresh man who starts up with proof of ability becomes a centre of eager and, it may be, exaggerated hopes. Our wish is father to the thought that he may stand a Saul among his fellows, nor can disappointment check the ardour with which we are prepared to welcome his successor. This is why all who know how much promise centres in the composer of the two works now before us turn to them with something like anxiety. Mr. King—he will not be offended if we regard him as still a lad—early attracted attention by the manifest way in which his destiny as a musician was marked out, nor has his boyish talent ceased to develop in a manner equally marked, during the time of the studies

he is still carrying on at the Leipsic Conservatory. His ultimate rank in art it would be imprudent to forecast, seeing, as all who have eyes must see, how many elements more uncertain than talent are factors in the problem. But from a musical point of view, the youth who can produce such music as we have here, ought now to fix, and ultimately to justify, the regards of his countrymen. A glance at the *Legende* is sufficient to prove this. Without laying stress upon the fact—surprising, nevertheless, in our day—that Mr. King has written his charming *Andantino* in an orthodox style, we may point out the masterful treatment the subject receives from first to last. Not only is the music adapted to the fullest resources of the pianoforte within its scope, but its interest is increased and its beauty enhanced by devices which are many and ingenious without being strained and embarrassing. In this respect it reminds us of Schumann, whose gracefulness of thought as well as elaboration of method is also reflected. The *Legende* is by no means easy to play, but it is better worth the trouble of mastering than many a more ambitious creation signed by a well-known name. The *Impromptu* opens with an *Allegro agitato* in B flat minor of fairy-like lightness and grace. This constitutes the body of the work; but even as Schubert has interjected many of his most serious and tender thoughts into music of equal levity, so here the quick movement is broken by a *Larghetto*, in the tonic major, upon which the player is likely to linger with fondness. The whole piece is a work of art in its way, and to whatever distinction Mr. King may attain in days to come, he will see no reason for shame in his youthful effort.

Mr. Mackenzie's "Five Pieces" must by no means be confounded with the general run of modern effusions for the pianoforte. They are the work of a man who, before he took pen in hand, found something to say, and then said it in a style which, if not his own in the fullest degree, possesses much of the charm of novelty. The composer has evidently been a diligent student in the school of Schumann, whose influence we imagine ourselves able to detect both in his thoughts and mode of expression. Here, however, is not the smallest cause for blame. To say nothing of the fact that we get a change from the abounding mannerisms of Mendelssohn, we find a deeper poetry and fuller, richer utterance than are common. Mr. Mackenzie writes with a free hand, and here and there occur points to which adherents of the "prunes and prism" school would take exception. There is a purpose, however, in all he does, and the result, as a rule, vindicates the means adopted to secure it. But the leading features in these little pieces are an ingenious fancy and much power of characterisation. A good deal of music is elegantly made and pleasant to hear while destitute of all power to impress. Of such is not the music before us. It has been thought out by a mind able to think, and has an intention which the composer contrives to reveal with all needful clearness. That the pieces are, neither in this respect nor in any other, of equal merit, may at once be granted, but all leave upon the hearer's mind an impression that, while the composer is not "talking for talking's sake," he has the faculties of speech which are necessary to justify him in talking at all.

The Church Service, set to Music in the key of F. By Edward Hodges, Mus. Doc. Edited and published under the supervision of his daughter, Faustina H. Hodges.

WE are not sure that Miss Hodges has added to her own reputation as a musician of taste by editing the above Service of her father's. It is true the work is as free from grammatical errors as we should expect from a Mus. Doc., it being quite possible to defend the double false relation between treble and tenor, and tenor and bass, in the eighth bar of page 8. But there is a want of breadth and solidity about the whole work, and the composer has striven to maintain the musical unity of his production at the expense of the words, by setting strongly contrasted sentences to music identically the same. The opening subject of the "Te Deum" is evidently intended to be the main feature of the whole work. It serves as the commencement of the "Jubilate," "Gloria in excelsis," "Magnificat," and "Nunc Dimittis." In the dominant it

is set to the words "To thee all angels cry aloud," and to the latter half of the three Glorias: and twice more it reappears in the "Te Deum"—once in the sub-dominant, as a song of triumph at the words "Thou sittest at the right hand of God," and again in the mediant, associated with the words of supplication "Make them to be numbered with Thy saints." The "Ter Sanctus" is very properly set to the music which accompanies the same theme in the "Te Deum;" but we hardly see why it should serve also for the commencement of the three Glorias. From a purely musical point of view, neither of the subjects of which we have spoken is sufficiently original to bear such constant repetition.

The voice parts are, on the whole, written smoothly, but few choirs will be found to contain trebles possessing a compass of two octaves and a tone. It is a misfortune that no indication whatever is given of the intended time of the several numbers; but if the "Te Deum" be taken at the most moderate pace which the genius of the composition suggests, it is difficult to imagine how any choir could articulate the rapid utterance of the words "Thou art the King of Glory," still less the following verse, where the trebles have to reiterate a high F sharp. These verses, moreover, follow the preceding by a very abrupt transition, which would render their attack the more difficult.

There is, nevertheless, much in this Service that is melodious: some parts are almost striking. It can hardly advance the standard of cathedral music; but to those who regard Jackson in F as an ideal Service it will be welcome.

It is quite within the grasp of parish choirs, and the only difficulty the accompaniment presents is one which the most accomplished organist is no more able to overcome than the veriest tyro, as it involves the employment of a B flat, which is below the compass of the instrument. Perhaps the best parts of the work are the "Gloria in excelsis" and the "Evening Service." The latter would doubtless become popular with country choirs.

The New Israelitish Anthem—Lost Israel Identified. By W. Thackwray.

WE can perhaps best give our readers an idea of this peculiar work by saying that on the title-page it is described as "being a brief sketch in verse of certain statements set forth in the work entitled 'Forty-seven identifications of the British Nation with the Lost House of Israel,' by Mr. Edward Hine, to whom this Anthem is, by permission, respectfully inscribed by the composer." The music is worthy of the subject; and we strongly advise Mr. Thackwray for his next effort to versify and compose either Paley's "Evidences" or Butler's "Analogy," both of which are, we firmly believe, quite as well adapted for musical illustration as Mr. Hine's book.

Lightly, gently ply the oar. Part-Song for a double Chorus. Words by H. T. Bywater.

Soldier rest. Four-part Song. Words by Sir Walter Scott.

Composed by H. T. Bywater.

THE "Part-song for a double Chorus" is not so pretentious as the title-page might lead us to expect, for in no place are the two choirs united, save in the final chorus. In a drawing-room the effect of this little composition would be good, the intention being that the choir of rowers, consisting of Alto, two Tenors, and Bass, should be before the audience, and that of the friends on shore welcoming them home, consisting of mixed voices, in an adjoining room. The air "Home, sweet home" is well woven in, and a good point is gained near the conclusion by the responses of the rowers to those assembled on shore. The voice parts are generally well written; but we should much prefer, in the first bar of the "Allegretto," on page 6, D for the last bass note, the descent of the A being to us particularly unpleasant. The second song is a quiet melody, carefully accompanied, and containing some fair points of imitation, the "Coda," with the final plagal cadence, effectively expressing the words. As the composer tells us that it is to be "sung without accompaniment in the key

of D flat," we do not understand why it is published in C. Are the singers to suppose that they are singing it in C, and the conductor secretly to start them in D flat?

LAMBORN COCK.

Ask me no more. Song, for Soprano or Contralto. Written by Alfred Tennyson. Composed by Herbert S. Oakeley.

THE words of the song before us, from Tennyson's "Princess," are excellently adapted for musical treatment, and the Edinburgh Professor (who published this composition before he had won more than a professional title to his name) has given us a highly effective setting of the poetry, if anything perhaps slightly erring on the side of an undue display of harmony. The theme, commencing in C minor, and richly accompanied, has a burst in the tonic major which reminds us too much of many modern songs, but will no doubt be regarded by vocalists, who are unmoved by such considerations, as an extremely telling point. There is an air of refinement and an evidence of artistic power throughout the song which must commend it to the notice of every intelligent listener; and although, as we have said, somewhat over elaborated, it will be universally recognised as the conscientious work of a highly accomplished musician.

ASHDOWN AND PARRY.

Bourrée, in F major, for the Pianoforte.
Le Trianon (Gavotte), for the Pianoforte.

Composed by J. Theodore Trekell.

MR. TREKELL has thoroughly caught the spirit both of the Bourrée and Gavotte. The themes of the first, in F major and D minor, are extremely melodious, and the harmonies quite in sympathy with those of the composers who have left us so many specimens of this old dance tune. "Le Trianon," too, is a genuine Gavotte, which cannot fail to become popular with players and listeners.

WEEKES AND CO.

Masonic Music, consisting of an Anthem, Sanctus, Odes, Marches, &c., appropriate for the Ceremonies in Craft-working, &c. By Frederick C. Atkinson, Mus. Bac., Cantab.

NOT being ourselves Masons, we are unable to say how far the contents of this little work are adapted to fulfil the object at which they aim, but must confine ourselves to their musical aspect. The book contains, first, an Opening March, then an Anthem in three movements, "Behold, how good and joyful," a Sanctus, Procession Music, four Odes, and a Closing March. Mr. Atkinson has evidently had to write under considerable restrictions, but, so far as we are in a position to judge, he has been very successful. His ideas are always pleasing, and the treatment shows the hand of a practised musician, the consecutive octaves on page 14 between first tenor and bass being evidently a mere slip of the pen. The whole of the vocal music is, of course, for male voices. The Anthem is very good, though we care less for the opening baritone solo than for the two numbers which follow. The Odes are, excepting the last, "Hail, Masonry Divine!" mere part-songs, but are effectively written; while the last is for tenor solo and unison chorus, with piano accompaniment, and with a large mass of voices would be very telling. The instrumental parts of the music we also like. Mr. Atkinson has produced a little manual which we should think would be very acceptable at Masonic meetings where music forms a part of the ceremonial.

Longing. Song. Words by "Anon."

The Return. Song. Words by "Anon."
Music by E. Newbatt.

BOTH these songs appear to have been originally published at Port Elizabeth, but we have given the name of the London agent. If the melody of the first compo-

sition sounds somewhat sickly, it must be remembered that the words are in sympathy with it. Nothing can be said, in a musical point of view, against either the theme of the song or its accompaniment; but composers must bear in mind that the "weariness" they are constantly expressing in their ballads is very apt to be communicated to the auditors. We prefer the next song, "The Return," although it is merely a pretty waltz, with a somewhat common-place prayer at the conclusion of each verse, which latter Mr. Newbatt tells us "may be sung as a four-part chorus." With a drawing-room audience the song will be tolerably certain to please, more especially if the listeners have not yet discovered what we cannot but term the "trick" of these semi-religious ballads.

[In the review upon Lampadius's life of Mendelssohn, which appeared in our last number, we stated that the work had, until now, been "quite unknown in this country." *The Musical World*, however, reminds us that the biography was published in that journal in 1854, translated by Mr. J. V. Bridgeman. It is scarcely perhaps necessary to say that what we intended to convey to our readers was the fact that the work had not been translated and published by an English bookseller, like the many other musical biographies which have lately appeared. We are nevertheless glad, on the authority of our contemporary, to retract our assertion that until now it was "quite unknown in this country."—THE WRITER OF THE NOTICE.]

FOREIGN NOTES.

As was to have been expected, the great "national deed," as it is called, which has been accomplished at Bayreuth continues to agitate the minds of German musicians and amateurs. The storm of journalistic controversy raised under the immediate influence of the Nibelungen performances is, however, gradually subsiding now. Nor is this to be regretted. It has raged violently enough for months, making it positively unsafe for a reader not possessed of a robust nervous organisation to open one of the more energetic periodicals, lest he should find himself addressed in anything but flattering terms if his artistic creed happened to be at variance with the opinions expressed by the respective writers concerning the dominant question of the day. Meanwhile the controversy is passing into its second stage, and is being carried on in the shape of pamphlets, which will no doubt in a short time swell the already sufficiently voluminous Wagner-literature in Germany. But, after all, the chief questions involved are fortunately no longer those of an elaborate theory, the general truth of which will hardly any more be seriously questioned, but of principles the practical value of which will henceforth have to be demonstrated on the stage only. In addressing the audience, at the conclusion of the first series of performances at Bayreuth, the master, with characteristic arrogance, had spoken these words: "You have seen what we can do; it is for you to do the rest. If only you *will*, you have now an art." This curt utterance on the part of a man who—by the aid of the very audience he addressed—had just met with a triumph greater than any ever accorded to genius during lifetime, could not fail to produce a chilling effect even upon the most ardent among his admirers. It has alarmed a certain timid portion among critics of the old school, who hold that, even before the appearance of the author of the Nibelungen Tetralogy, something respectable had been done for the music-drama in the country of Gluck, Mozart, and Weber. There is no need, however, to share the dismal forebodings on the part of those in whose opinion the Wagner movement is undermining the very foundations of true art. Whatever may be said to the contrary, the poet-composer of the Tetralogy has founded his colossal art-work upon the accumulated inheritance of a great past. If the work thus constructed be a fallacy, past genius will certainly reassert itself with renewed vitality in the future, after the present increasing bias in its favour has passed away. Meanwhile the Germans may congratulate themselves upon the fact that genius of a very high order is still at work amongst them,

concentrating his marvellous energies upon the approximation to his own artistic ideal, and whose works, whatever our opinion of them as a whole, are at least full of valuable suggestions, which will, in the end, be sure to prove an immense benefit to the further development of the dramatic art in music.

It is intended, on the part of enthusiastic admirers of Herr Wagner, to make the Bayreuth Theatre the property of the nation. Herr Hahn, the energetic advocate of the "party of progress" in musical matters, and editor of the journal *Tonkunst*, has just opened a subscription for the purpose of raising the necessary funds, and with a view also of defraying the expense of annual standard performances of musical stage works at that building. It is now positively settled that a repetition of the performances of "Der Ring des Nibelungen" will take place during the present year.

Herr Wagner has been much fêted at Rome, whither he had gone in search of rest after his late fatigue. Among other honours of which he was the recipient, the Royal Academia di Sa. Cecilia has nominated him *Socio Illustre*, being the highest dignity conferred by that institution.

While the principles which at present predominate in the management of our own operatic establishments would seem to exclude altogether that educational element which the performance of the masterpieces of a bygone period cannot fail to supply, our German neighbours, whose art institutions are for the greater part subsidised by the Government, are certainly more fortunate in this respect. Thus, at the Royal Opera in Berlin two works of Gluck, "Armida" and "Iphigenia in Tauris," have recently been performed within a week, and, according to the *Allgemeine Deutsche Musik-Zeitung*, in a manner worthy of the father of the modern music-drama. There can be no question that such revivals of standard works by older masters are of the highest importance at the present day, when the fundamental principles upon which Opera should be constructed are being discussed on all sides. At the same establishment Schumann's opera "Genoveva" is in course of preparation.

Rubinstein's "Die Maccabäer," which opera has been repeatedly performed at Berlin and Munich, was to have been given for the first time on the 13th ult. at the Russian capital.

Madame Schumann has lately made her appearance at a concert at Barmen, before an enthusiastic audience. Special homage was rendered to the great artist on the occasion, the pianoforte on which she played being adorned with flowers and evergreens.

Some time ago we had occasion to mention in these columns the performance at Berlin, before a select circle of connoisseurs, of an opera by J. H. Franz (Count Hochberg), entitled "Der Wärfwolf." Some highly-characteristic songs, by the same composer, formed part of a recent concert at the Prussian capital. A growing popularity is predicted for the productions of this gifted amateur.

At Leipsic the Subscription Concerts of the *Gewandhaus* continue their standard performances of classical music, while at the same time duly regarding the claims to obtain a hearing on the part of the works of contemporary composers. Among the novelties lately introduced may be mentioned a Symphony (No. 3) by Jadassohn, and a vocal and instrumental work by H. Hofmann, entitled "Das Märchen von der schönen Melusine." Madame Schumann, M. L. Brassin, Herr Wieniawsky, and Herr Joachim have successively made their appearance: the latter was to have performed a *ms.* Concerto by Herr Reinecke at the eleventh concert on the 21st ult.

Opera, in one form or another, has been in decided demand at Paris during the past month, and the various institutions dedicated to that species of dramatic performance have been nightly filled to overflowing. "Robert le Diable," "Aïda," "Fille du Regiment," "Oberon," have all proved alike attractive to the music-loving public. At the same time the new opera by Victor Massé, "Paul et Virginie," is maintaining the popularity it so quickly attained since its first performance at the *Théâtre Lyrique* in November last. There has been a revival, too, at the *Théâtre Lyrique* of a very interesting little work by Hérold,

an early production of his genius: the operetta is entitled "Les Troqueurs," and its performance was evidently much appreciated by the audience.

The doors of the *Conservatoire* having reopened at the beginning of last month, to admit the public to its annual performances of high-class music, the concert season of 1876-77 may be said to have definitely commenced at Paris. The President of the Republic was present at the first concert, which was inaugurated with the "Heroica" of Beethoven. At the same time, the performances, chiefly of classical music, at the *Concerts Populaires* are continuing to do excellent work in the interests of true art. It is a curious fact, however, that whereas the works of Gluck, Mozart, Beethoven, and even Weber, invariably meet with the fullest appreciation of the audience at these concerts, the modern German school seems, at present, to have but a poor chance of success. We have lately heard of the noisy demonstrations of dissent which the performance of Wagnerian music produced at the same institution. The works of Joachim Raff, too, seem to be equally powerless in attracting the attention of French amateurs, in spite of the determined perseverance of the conductor, M. Pasedeloup, whose very name—the French equivalent of the German "Wolfgang"—is, in consequence, being suspected of German origin! Thus, according to *Le Ménestrel*, Raff's charming Symphony "In the Forest," which has been repeatedly performed at the *Populaires*, has made little or no progress in the favour of the public. On the other hand, a pamphlet entitled "Richard Wagner et les Parisiens," recently published at the French capital, is just now being eagerly read. It need hardly be added that its tendency is not favourable to the German operatic reformer; nor does M. Pasedeloup escape some smart attacks directed against his unpatriotic impartiality in having produced works of that representative of modern Germany at his concerts. Setting aside the artistic merits or demerits of the question, it certainly seems somewhat paradoxical that, under the device of "Popular Concerts," music should be forced upon the Parisian people which happens to be just now peculiarly unpopular with them.

A manuscript Mass by M. Gounod was performed at the Church of St. Eustache on St. Cecilia's day, under the direction of the composer. According to the *Revue de la Musique*, this new work of the composer of "Faust" will sustain, though not increase, his reputation. "Whence the unproductivity," the same paper asks, "which has marked our great composer's career of late? Can it be that his genius no longer responds to his call so readily as it was wont to do?" The conclusion is that these are only signs of a momentary fatigue, and that before long the favourite national composer will, with renewed energy, resume his further progress in art. It is said that M. Gounod has agreed to write an Opera for the forthcoming International Exhibition at Paris, the libretto of which will be from the pen of M. Sardou.

The publication is shortly to be expected of some 300 letters written by Chopin during his sojourn at Paris, addressed to friends and members of his family. Considering the intimate relations which existed between Chopin and the musical and literary society of the France of some thirty years ago, these letters promise to be of exceptional interest to the student of the art-history of that period. The publication is in the hands of Franz Ries of Dresden.

CORRESPONDENCE.

CERTAIN DISCREPANCIES IN THE VARIOUS EDITIONS OF MENDELSSOHN'S "LIEDER."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the various editions of Mendelssohn's "Lieder ohne Worte" already published, cheap and dear, 4to. and 8vo., are to be found many discrepancies, which, if not corrected ere long, will lead to much misapprehension. At the present time there must be yet those amongst us who have heard the great *maestro* himself interpret these "Lieder," and who therefore must be able to give us a

competent opinion on the subject; but in future times—say, at the distance of a century—these various editions, though having been published during a period embracing 30 or 40 years, will appear as almost contemporaneous, and may occasion serious doubts as to the correct reading. It is with the object of getting yourself or some of your correspondents to ventilate this question, and thus probably arrive at the truth, that I now venture to trouble you with this communication. In making the collation of the various editions I have always endeavoured to obtain the earliest copies available, and in one case (Bk. 2 of the "Lieder") I have met with what appears to be the earliest English edition, entitled "Six Melodies (without words), Op. 30," published by the late firm of Mori and Lavenue.

It will be seen by comparing the corresponding bars of the old and new editions that the variations in some cases are very considerable; so much so that they could not have been the result of accident, misprinting, or imperfect correction of the proofs, but have been acts of deliberate and intentional alteration. If this be so, we naturally inquire, Who has ventured on so reprehensible a proceeding? It could not have been the author himself, for in no case are the substitutions improvements; indeed, in those of Nos. 11 and 20 the alterations are quite commonplace, which Mendelssohn, as he tells us in his letters, abhorred. The editions that have been collated are those of J. A. Novello, Dean Street, Soho; Ewer and Co., Newgate Street; Mori and Lavenue; Benedict; W. S. Bennett (old); also that of Hallé, and the 8vo. of Davison, with those of the foreign 4to. and 8vo. of Novello and Co., and those of Sullivan, Litolf, and the 8vo. of Pauer (new).

No. 5 at bar 40 has an A natural substituted for an A sharp in the new editions—this may or may not be the correct reading.

No. 8 has at bars 22, 55, 57 three D naturals omitted in the bass, and at bars 29, 30, 63—7 the octaves in the bass are also left out.

No. 10. What shall be said of the mutilation of this lovely Lied? In the first place, at bar 61, six whole bars have been ruthlessly torn out; and at the 17th bar from the end one whole bar has been as ruthlessly interpolated, thereby making a commonplace cadence in B minor, and utterly destroying the vague, dreamy wandering characteristic of the whole composition. At bars 102 and 106 four semiquavers have been omitted in the stave for the right hand. Moreover, at about the 27th bar from the end the whole movement of the notes for the right hand for ten bars has been altered, as may be seen in the accompanying example. Further, at bar 96 a D sharp has been inserted in Pauer's 8vo. edition.

No. 11 has at bars 7 and 47 (the latter 11 bars from the end) been clumsily dealt with by some bungler; for after the accompaniment has been running for forty-six bars in single notes, at the 47th bar double notes appear in the bass very clumsily, and after three quavers disappear similarly; further, the cadence in the 48th bar has been transposed, E appearing in the upper part instead of F, and *vice versa*.

No. 12. At bar 13 the dotted minim of the upper part has been changed to two dotted crotchets, E sharp and G sharp—no improvement.

No. 20. At bar 5 some editions make the fourth quaver in the left hand flat (Hallé's, for example), but the older ones have always D natural the first time; but on the recurrence of the same phrase eight bars further on, the composer himself has introduced the D flat. There cannot be a doubt but that the older editions have the correct reading, and that the bars 5—6 and 53—54 should have D natural for the fourth quaver in the left hand; and I am more confirmed in this opinion by having heard on May 29th Herr Rubinstein play at his recital this very Lied according to the old editions.

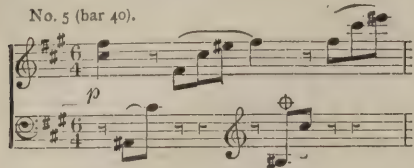
In conclusion, I would like to know why some of the titles have been altered? Who caused six bars of No. 10 to be left out and one added? Ought not the original manuscripts to be consulted before we have any more "editions"? Having been a student of this composer's works for the last forty years, I can safely aver that I consider the older editions the most in accordance with the

author's intentions, and that if "editing" necessitates the alteration of a composer's ideas, the less we have of it the better.—Yours very truly,
C. J. READ.
Salisbury, Nov. 4, 1876.

THE OLD EDITIONS.

Also those of Benedict, W. S. Bennett, C. Hallé, and Davison. 8vo.

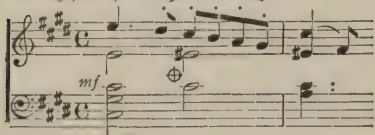
No. 5 (bar 40).



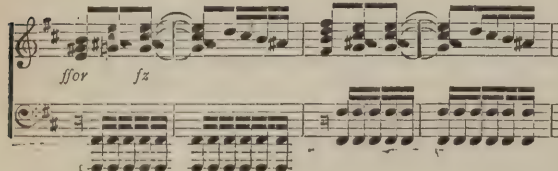
No. 8 (bar 51).



No. 9 (bar 8).



No. 10 (26 bars from the end).



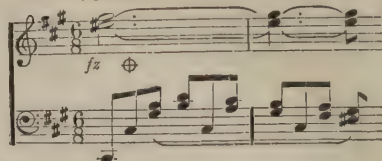
No. 11 (bar 7).



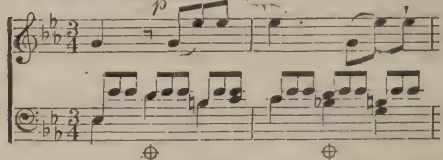
No. 11 (bar 11 from the end).



No. 12 (13th bar).



No. 20 (bars 5, 6, 53, 54).

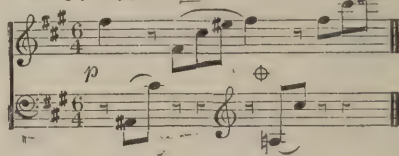


N.B.—The old editions are those of J. A. Novello, Ewer and Co., Mori and Lavenu, &c.

THE NEW EDITIONS.

8vo. and 4to. Novello and Co. (Foreign), and those of Sullivan, Litolf, Pauer, 8vo.

No. 5 (bar 40).



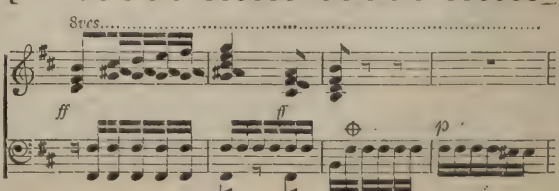
No. 8 (bar 51).



No. 9 (bar 8).



No. 10 (27th bar from the end).



⊕ This bar has been added.

No. 11 (bar 7).



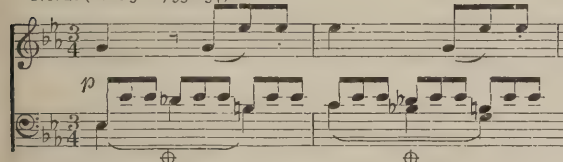
No. 11 (11th bar from the end).



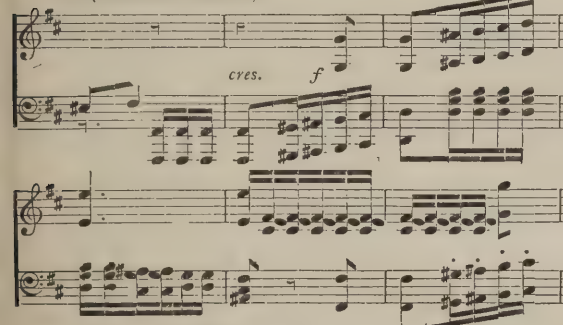
No. 12 (bar 13).



No. 20 (bars 5-6, 53-54).



No. 10 (the six bars omitted).



The added bar ⊕



MUSIC AT THE CENTENNIAL EXHIBITION.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Among the many European reviews and letters on the Philadelphia Exhibition, none has given to the subject of music that criticism which many Americans feared and others desired. The truth is, music as a fine art was not considered at any time previous to or during the period of exhibition. It was used as a means of attraction on the opening and closing days, on the grounds, and on the 4th July in a general celebration in the yard of the Hall of Independence. On each of these occasions it was placed in the charge of foreigners. To this no objection has been raised, only that, in connection with other incidents, no opportunity has been afforded to show the growth and

culture of the art in America during the past century. In the Exhibition itself music had no *status* whatever. All the other arts had. This is the sore point with musicians—amateurs as well as professors.

Propositions were made to the Centennial authorities by men competent, whether as to capital or working qualities, to properly place the art before the public without any risk of failure or loss; newspaper articles were written, and other influences brought to bear, but all in vain. Music was ignored as a fine art, and visitors from abroad could only judge of us by what they heard on the occasions referred to. We have many shortcomings in music to deplore, but we feel that, bad as we are, we were made to appear by this neglect worse than is the reality. In fact, the nakedness of the land was exposed to our discredit. The great choral associations of the large cities had no hearing. Some military bands were engaged to play in the open air, but none appeared for the advertised competitive trial, whether from want of confidence in their own ability or from distrust of the judgment of the jurors does not appear.

No prizes were offered for choral singing or for native compositions. No American composer was heard save Mr. Buck in his Cantata and Mr. Paine in his Choral, but 5,000 dollars was paid to Richard Wagner for a March which is condemned on all sides, whether in Europe or America. America is not without representatives of the noble army of martyrs who have rashly dared to explore the sublime mysteries of the art and science of composition; but native composers, being discriminated against by a most iniquitous copyright law, cannot reach a market, which is wholly in the hands of publishers and sellers, and thus are without a hearing and without a name. Hence the greater need of all the assistance and fostering care possible at the hands of the Centennial authorities.

But materialism prevailed, and the Exhibition became a success; only, however, through the immense and unacknowledged labours of the American press, notably of the local papers, and sensational shows and fireworks.

It is and has been a regret in musical circles that no encouragement was given to the friends of the art to present such performances as would have indicated its growth and culture since the nation's birth. So flagrant has been the neglect and so important the occasion, that it has been thought proper to seek a record in a European periodical of established position which is identified with the interests and welfare of the art. AMERICUS.

Philadelphia, December 5, 1876.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

JOSEPH SELBY.—We are not aware of the publication of any such list as our correspondent mentions.

W. MUIR.—The tune sung to the Hymn "Adeste Fideles" was composed by Reading in 1680. Vincent Novello says that John Reading was a pupil of Dr. Blow (the master of Purcell), and was first employed at Lincoln Cathedral. The piece mentioned obtained its name of "The Portuguese Hymn" from the circumstance of the Duke of Leeds having heard it first performed at the Portuguese Chapel; and, supposing it to be peculiar to the service in Portugal, he introduced it at the Ancient Concerts, of which he was a Director, under the title of "The Portuguese Hymn." It is, however, by no means confined to the service in Portugal, being the regular Christmas Hymn, "Adeste Fideles," that is sung in every Catholic Chapel throughout England.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by correspondents.

ACTON, MIDDLESEX.—The new organ built by Messrs. Walker and Sons for S. Mary's Parish Church was opened on the 29th November, when full choral service was held. The service was intoned by the Rev. C. Musgrave Harvey. The Magnificat and Nunc dimittis were sung to Parry's Service in D, and the Anthem, "O how amiable," Barnby, was well sung by the choir, which consisted of about 80 voices. The organ, which is not yet complete, has been built at a cost of about £750, and a further estimate of £400 is sent in to finish what will be one of the finest instruments in the neighbourhood, the erection of which has been carried out under the direction of the Rev. C. M. Harvey, Rector of Acton. Dr. Verrinder, organist of Christ Church, Lancaster Gate, presided at the opening, and displayed the quality and power of the instrument with good effect.

AMERSHAM.—A Concert was given in the Town Hall on Thursday the 14th ult., under the auspices of the Literary Club. Mr. Stone, jun., of Chesham, sang "Love's request" and "The Thorn" with much effect, Miss Mead gave with equal success "A fisher maiden" (all three songs being encored), and Miss Jarvis sang "A winter night" and "Five o'clock in the morning" with good taste. A pianoforte solo by Mrs. Cheese also gave much satisfaction. The Concert was a decided success.

BIRMINGHAM.—The Festival Choral Society gave the first Concert of the series on Friday evening the 8th ult., when several glees, &c., were sung, including a new part-song by Mr. A. R. Gaul, entitled "The better land." The vocalists were Mdme. Trebelli, Signor Dorini, Mr. Edward Lloyd, and Herr Behrens. The Messrs. Harrison gave their second subscription Concert on Wednesday the 13th ult., when Charles Hallé's band was the attraction of the evening. The selection performed included Beethoven's "Leonora," No. 3, Haydn's Symphony in G Major, and Mendelssohn's Overture to the *Midsummer Night's Dream*. Mdme. Edith Wynne and Signor Foli were the vocalists, Mdme. Néruda solo violinist, and Mr. Charles Hallé solo pianist. The Carl Rosa Opera Company were at the Theatre Royal the week commencing the 4th ult.

BISHOP AUCKLAND.—The Auckland Musical Society gave the first Concert of the season in the Town Hall on the 27th November. The programme consisted of a selection from Handel's *Messiah*, "Triumphal March," from Madame Dolby's *St. Dorothea*, and Macfarren's *May-day*. The artists engaged were Madame Edith Wynne, Mdme. Bertha Brousil, Mons. Adolphe Brousil, &c. The performance was a great success, and reflected the highest credit on Mr. Kilburn, the conductor.

BRIGHTON.—The second series of Philharmonic Concerts was brought to a successful termination on the 9th ult. by a performance of Mendelssohn's Oratorio *St. Paul*, which reflected the highest credit upon all concerned. The band and chorus numbered about 250, the former including some of the most eminent artists from the principal orchestras in the Metropolis. The solo singers were Madame Lemmens-Sherrington, Madame Antoinette Sterling, Mr. Vernon Rigby, and Signor Foli, the minor bass parts being allotted to Mr. T. Ainsworth. It is needless to say how such well-known vocalists acquitted themselves; but a word of praise must be given to the choir, which had been so well prepared by Mr. Kingsbury (who most ably conducted the work) that scarcely a fault was perceptible in the rendering of the difficult choruses with which the Oratorio abounds. "Stone him to death," "Happy and blest," "Rise up, arise," and "O great is the depth" being especially worthy of commendation. Mr. George Watts deserves the hearty thanks of all music lovers, not only for the spirited way in which he has carried on these concerts, but for the introduction of a work of such magnitude as *St. Paul*; and we trust that the excellent manner in which it was rendered, and the warmth with which it was received, will encourage him to persevere in the honourable career he has chosen.

BRISTOL.—On Friday the 1st ult. a Concert was given by the Bristol and Clifton Orchestral Society in the Colston Hall. The programme was excellently selected, and all the pieces well rendered, great credit being due to Mr. George Riseley, the Conductor, for the painstaking manner in which he has worked to achieve so great a success. The vocalists were Miss Ada Jackson and Mr. Lawford Huxtable, both of whom sang with taste and artistic skill. On Wednesday the 19th ult. a Concert was given in the Colston Hall in aid of the Organ Fund at St. George's Church, Brandon Hill. The programme included several orchestral and vocal works of importance. Miss Ada Jackson was the vocalist. The band and chorus consisted of ninety performers, and was led by Mr. A. W. Waite and conducted by Mr. Stimpson, Mus. Bac.

CLIFTON.—On Thursday the 14th ult. an evening Concert was given in the Victoria Rooms by Mr. J. C. Daniel. The principal vocalists were Mdme. Emma Albani, Mdme. Zaré Thalberg, Mdme. Ghiotti, Signor Piazza, Signor Scolaria, and Signor Ghiberti; and the instrumentalists were Mdme. Gaul (piano) and Mr. Radcliffe (duet). Signor Vianesi ably conducted. The thirteenth annual evening Concert of the Clifton College took place on the 20th ult. Handel's *Josiah* was given as the first part of the programme, and was well rendered, the choral portions being taken by the College Choral Society, numbering 120 voices, the band being also connected with the College. The solo parts were sung by Mr. S. D. Pears, Mr. T. S. Saxton, and Mr. V. V. Williams. The second part was miscellaneous.

COLNBROOK, NEAR WINDSOR.—The Colnbrook Choral Class gave a concert on the 29th November in the Public Hall. The choir numbered forty voices. The solo vocalists were Miss Emma Christian and Mr. Orlando Christian. Miss Saunders presided at a new American organ by Holman, Miss Rosalind Christian at the piano, and Mr. R. Ratcliff conducted. The performance was a decided success.

DERBY.—The Midland Railway Recreation Club gave its first Concert on Friday the 1st ult., in the Shareholders' Room, adjoining the railway station. The principal vocalists were Miss Peel, Mr. Race, and Mr. Field Baldwin; solo violin Mr. E. King, solo flute, Mr. A. G. King. There was an efficient orchestra of twenty-three performers, under the conductorship of Mr. Belfield. Mr. Parkinson presided at the pianoforte.

DUMFRIES.—The Philharmonic Society gave a successful performance of Handel's *Samson* on the evening of the 15th ult. A select orchestra from Edinburgh, led by Mr. Hope-Dambmann, ably supported the vocalists in their efforts. The choruses went excellently, the voices being fresh and well balanced. Members of the Society rendered the solos with great success. Mr. J. G. Pearson, organist of Greyfriars, presided at the harmonium, and the whole performance reflected great credit on the Conductor, Mr. J. G. Gooden, organist of St. John's Church.

EDINBURGH.—The organ performances given periodically during the University session by Sir Herbert Oakeley, in his Class-room in Park Place, began on the 7th ult. The selection of pieces included works of the great masters, and also some of those of the less eminent composers, which gave additional interest to the programme, because of the novelty thus imparted to a portion of it. The performance was highly satisfactory. The sixth Concert for the season of the Choral Union took place on the 8th ult. The band, numbering about fifty-five, was led by Mr. Carrodus, and conducted by Mr. Adam Hamilton. Mr. Carrodus also appeared in the capacity of solo violinist, and the singer was Miss Enriquez. The programme included Mendelssohn's Scotch Symphony; the overtures "Leonora," No. 3 (Beethoven), and "Ruler of the Spirits" (Weber); an Andante and Minuet by Professor Oakeley, conducted by the composer; and the brilliantly instrumented introduction to the third act of *Lohengrin*, which was highly appreciated and encored. The performance of the overture to *Leonora* was most meritorious, the band quite entering into the spirit of this greatest of overtures.

EXETER.—On the 1st ult. Miss Godolphin gave her second Concert at the Royal Public Rooms, assisted by Miss Marian Lynton, Mr. Chaplin Henry, and Mr. Turle Lee, who, besides playing pianoforte solos, accompanied the songs. The members of the Madrigal Society gave their accustomed winter Concert at the Royal Public Rooms on the 14th ult. The programme was well selected, and included Mendelssohn's "On a Lake," several favourite madrigals, and part-songs, all of which were well rendered. The conductor was Mr. Baly, R.A.M.

FARNHAM, SURREY.—The fifth Concert of the Farnham Musical Society was given on the 12th ult., when a programme of sacred and secular music was well performed, a marked improvement in the part-singing being evident. The solo vocalists were the Misses Harris and M. J. Nash, Mrs. Scammell, Messrs. Sydenham, West, Kingham, and Hawker. A new song, composed and sung by the conductor, entitled "The Expected Ship," was most favourably received. The pianoforte playing of the Misses Rennie (pupils of Mr. Sydenham) was very praiseworthy. The accompaniments were ably played by Miss Sidebotham, Miss C. Julius, Miss Wells, and Mr. Sydenham.

GORLESTON.—Herr Louis Löffler gave a pianoforte recital and lecture on the great musical composers in St. Andrew's Hall, on the 7th ult., to a full and highly appreciative audience. His illustrations—including the "Sonata Pathétique" and "Moonlight Sonata" of Beethoven, the "Harmonious Blacksmith" of Handel, and the "Home, sweet home" of Thalberg—were admirably calculated to display not only the styles of the various composers, but the versatility of the pianist's powers; and his efforts were rewarded by warm and well-deserved applause. The proceeds of the concert were devoted to the St. Andrew's Church Organ Fund.

GRAVESEND.—On the 13th ult., the annual Concert in aid of the funds of the Customs' Orphanage was given at the Assembly Rooms, under the direction of Mr. W. Phillips. The artists comprised Miss Margaret Hancock, Mdme. Ashton, Mr. Albert Hubbard, Mr. and Mrs. Ernest Baynes, Mr. H. P. Matthews, Mr. H. Ashton, Mr. Fan, Mr. Carpenter, and Mr. Fountain Meen. The concerted music was contributed by Messrs. Ashton, Cozens, Meen, and Hubbard (the English Glee Union), supplemented by Mdme. Ashton as soloist. Miss Turner, R.A.M., played a Sonata of Mozart's; Mr. Fountain Meen accompanied.

HEBDEN BRIDGE.—On Saturday the 25th November the new organ, built by Messrs. Forster and Andrews, of Hull, for S. James's Church, was opened by Dr. J. V. Roberts, organist and choirmaster of the Parish Church, Halifax.

LEICESTER.—The first Concert of the New Choral Society for the present season took place at the Temperance Hall, on Monday evening the 11th ult., when Handel's Oratorio *Jephtha* was performed for the first time in Leicester. The chorus and band numbered about 250, the latter being materially strengthened. The principal singers were Miss S. Ferrari, Mrs. Poole, Mr. W. A. Frost, Mr. W. H. Cummings, and Mr. Lewis Thomas. Miss Ferrari's singing of the music of Iphis left nothing to be desired, Mrs. Poole received great applause for her excellent performance of the music of Storge, Jephtha's wife, Mr. Cummings gave a highly satisfactory rendering of the part of Jephtha, and Mr. Thomas fully sustained the reputation he has long held here by his skilful singing of the music of Zebul. The magnificent choruses were sung in a manner which reflected great credit on the Society. The accompaniments to the ordinary recitatives were played on the harmonium by Mr. H. B. Ellis, organist of St. John's. Mr. Hancock, M.B., Oxon., organist of St. Martin's, conducted with much decision.

LEITH.—A successful rendering of Haydn's *Creation* was given on the 7th ult., in Junction Street Hall, by the members of the Choral Union. The choir consisted of about 130 voices, which were on the whole well balanced. The principal choral numbers were sung with much firmness, "The Heavens are telling," "Achieved is the glorious work,"

and the trio and chorus "The Lord is great" being especially effective. The soprano solos were sustained by Madame Tonnelier, Mr. M. Costa Ingham was entrusted with the tenor solos, and Mr. John Nutton, of Durham Cathedral, was the bass, the florid air "Rolling in foaming billows" being particularly well rendered. The orchestra, led by Mr. Hope-Dambmann, gave a very creditable rendering of the "Representation of chaos." Mr. Tom Craig presided at the pianoforte, and Mr. Bromley at the harmonium. Mr. G. M. Davidson conducted.

LINCOLN.—The *Messiah* was given by the Lincoln Choral Society at the Corn Exchange on the 5th ult., before a crowded audience. The band numbered about 100 performers, and was under the conductorship of Mr. Mason. Madame Billinie Porter, who made her first appearance before a Lincoln audience, was highly successful, especially in "I know that my Redeemer liveth." The other vocalists were Mr. Mason, Mr. Dunkerton, Mr. Pulein, and Mr. Hadley. Mr. W. Cooke led the band, and Mr. W. Mason, jun., presided at the pianoforte.

LIVERPOOL.—The *Symphony in C Minor*, by Gade, produced on Saturday night the 2nd ult., at the invitation Concert of the Societa Armonica, was especially interesting. With the exception of a slight unsteadiness here and there among the amateur band, the performance was excellent. The other important orchestral items in the programme were Mozart's *Il Seraglio* Overture, and the *Andante* from Schubert's "Tragic Symphony." Mr. Armstrong conducted. The vocalists were Mrs. W. Armstrong and Miss Madeleine Roe.—A crowded audience attended the Philharmonic Hall on Saturday the 9th ult., to hear the band of the Grenadier Guards and other attractions. The overture to *Semiramide* and the *Zanetta* (Auber) selection were splendidly played by the band, the solos for cornet, clarinet, and petite clarinet being performed in the able manner characteristic of Mr. Dan Godfrey's band. Mdle. Emma Howson and Signor Vizzani were the vocalists. The appearance of Herr Wilhelmj was the signal for an enthusiastic outburst of applause. His playing was marked by a breadth and purity of tone and manual dexterity which could scarcely be excelled. Madame Grey contributed a harp solo, and Mr. Henry Rowe a concertina solo. Mr. W. H. Jude presided at the pianoforte.

MAIDENHEAD.—Mr. E. S. Harding, Organist of Bray, gave an evening Concert on the 15th ult., which was well attended. The programme included songs, vocal duets and trios, and two duets for harp and piano by Mr. W. F. Frost and Mr. E. S. Harding. The vocalists were Miss Griffiths, Mr. Christian, and Mr. V. Harding. Mr. Ernest S. Harding conducted.

MAIDSTONE.—The St. Paul's Choral Society, which has been recently formed, gave its first Concert in the Boys' Schoolroom on Monday the 18th ult., to a large and appreciative audience. The programme opened with the Overture to *Les Diamants de la Couronne*, which was well played by a band consisting of some of the principal amateurs of the town, assisted by a portion of the band of the Royal Marines (Chatham). Professor G. A. Macfarren's Cantata *May Day* was also excellently rendered, under the conductorship of Mr. J. B. Groom, the recitative and aria for the May Queen being sung with much taste by Miss Wallis. The second part of the programme was miscellaneous, and included a violin solo by Mr. D. Pine (encored), and songs, &c., by the Misses Wallis, Mrs. Johnson, and Mr. G. Appleyard. Mrs. Hobday presided at the pianoforte.

NANTWICH.—The Philharmonic Society gave the first Concert of the second season on Monday evening the 18th ult., when Haydn's *First Mass* was performed. The solo vocalists were Miss Salkeld, Mr. Duxbury, and Mr. Minton. Mr. G. D. Harris (organist of the Parish Church) conducted.

NEWPORT, ISLE OF WIGHT.—A concert was given by Mr. R. Roche at the Volunteer Hall on Thursday evening the 14th ult., before a large and appreciative audience. Madame Antoinette Sterling made a great effect in her songs, "When the tide comes in" (Barnby), "Don't be sorrowful, darling," and "Caller Herrin" (Neal Grog); in all she was enthusiastically encored. Miss Fannie Lanham, R.A.M., who came with a good reputation, fully sustained it, and created a most favourable impression. Mr. Cross, principal bass of Salisbury Cathedral, was also highly successful. The duet, "Love and War," by Messrs. Roche and Cross, was a most effective piece of vocalisation. Mr. J. T. Read, organist of Carisbrooke Church, was the accompanist. At the commencement and conclusion of each part of the programme, instrumental selections were played by Mr. J. L. Gubbins (violin), Mr. Adkins (second violin), Mr. S. Pring (viola), Mr. Read (violinello), and Mr. A. V. Firth, R.A.M.

NEWPORT, SALOP.—On Wednesday evening the 6th ult., the members of the Choral Society of the town gave their first Concert of this season. The first part of the programme included a selection from *Judas Maccabaeus*, the choruses of which were rendered with great spirit and precision. The songs and duets were all taken by members of the Society. The band played the Overture to *Saul* and the *March from St. Polycarp* (Sir F. A. G. Ouseley). The second part of the concert was miscellaneous. The band and chorus numbered sixty performers. Mr. Smart, organist of the Parish Church, conducted.

NORWICH.—An evening Concert, in continuation of the series so successfully inaugurated by Mr. James Darken, was given in St. Andrew's Hall on the 1st ult. The Concert was rendered additionally attractive by the appearance, for the first time before a Norwich audience, of Miss Agnes Zimmermann, pianist, and Mdle. Corani, soprano vocalist. Beethoven's *Trio in C minor* was the most finished performance of the evening, the executants being Miss Agnes Zimmermann, Madame Norman-Néruda, and Signor Piatti, all of whom were also highly appreciated in their respective solos. Mdle. Corani gave manifestations throughout of a most careful training, but was suffering from a severe cold. Miss Enriquez, who is an established favourite in Norwich, sang Gluck's air, "Che farò," with her accustomed sweetness and power. Mr. Kingston Rudd acted as accompanist.

PERTH.—On the 7th ult. the members of the Euterpean Society gave their first Concert of this season in the City Hall, supplemented by a large and efficient orchestra, led by Mr. Carrodus, and conducted by Dr. Sullivan. The first part of the programme consisted of Spohr's *God, Thou art great*, and Gade's *Erl King's Daughter*, both of which were given with great precision. The solos, as usual, were rendered by members of the Society, with the exception of the baritone solo in the *Erl King's Daughter* which was well sung by Mr. Rudolf Hempel. The second part was chiefly orchestral. Mozart's "Non piu Andrai" was rendered by Mr. Hempel in such a spirited manner as to secure an encore. Mr. Carrodus performed two movements of Mendelssohn's Violin Concerto and a Fantasia on Scotch airs. The playing of the orchestra was remarkable for precision and accuracy. Mrs. Hempel and Miss Steele deserve the highest praise for their labours in drilling the chorus.

PLYMOUTH.—The performance of Handel's *Messiah* at the Guildhall on the 13th ult. was one of the best ever given by the Plymouth Vocal Association. The principal vocalists were Mrs. Arnold, Miss Lansdown, Miss Triggs, Mrs. Owens, Messrs. G. D. Bellamy, H. P. Sawday, Watts, W. H. K. Wright, and Jervis. The choruses were excellently rendered under the skilful direction of Mr. Löhr. Mr. Pardew led the band, and Mr. Faull presided at the harmonium.

RAMSGATE.—A Concert, in aid of the funds of the Ramsgate and St. Lawrence Royal Dispensary, was given in St. James's Hall, on the 18th ult., by the Ramsgate Amateur Choral Society. The programme consisted of solos and choruses from *The Creation*, and a miscellaneous selection of solos, glees, and part-songs. The principal parts were sustained by Mrs. Rogers, Mr. J. A. Birch, Mr. A. Moulding, and Mr. J. Higgins. Mr. J. B. Lott, Mus. Bac., Deputy Organist of Canterbury Cathedral, presided at the harmonium, and Mr. K. Walker at the pianoforte. Mr. J. A. Birch and Mr. T. Duckett were the Conductors.

RICHMOND, YORKS.—Mr. James H. Rooks, organist of the Parish Church, gave his annual Concert in the Assembly Rooms on Monday evening the 4th ult., before a crowded audience. The programme was well arranged, and was carried out by the following ladies and gentlemen: Vocalists—Miss Clarke, Miss L. Sanderson, Mrs. E. D. Swarbrick, Miss J. Young, Alderman J. G. Croft (ex-Mayor), Mr. C. G. Croft, M.A., Mr. W. H. Emsley, Herr Gruber, Rev. C. T. Hales, M.A., Mr. H. C. Priestman, Mr. E. D. Swarbrick, Mr. C. G. Tate, J.P., and the Rev. J. S. Warman, M.A. Instrumentalists—Pianoforte, Lady Lawson, Miss Bennett, Miss Sanderson, and Miss Louie Young; Violins, Colonel Bradley and Herr Otto Deuk; Violoncello, Sir John Lawson, Bart.; Harp, Miss Croft; Harmoniums, Mr. Pulman and Mr. Rooks; American Organ, Mr. Rooks. The programme included the Overtures to *Guillaume Tell* and *Zampa*, a Trio for Piano, Violin, and Cello by Beethoven, and vocal selections from *Don Giovanni*, *Il Flauto Magico*, *Faust*, and *Lurline*.

ROCHESTER.—On Monday evening the 11th ult. the members of the Choral Society gave a fine performance of Handel's Oratorio *The Messiah* in the new Corn Exchange. Eminent artists, vocal and instrumental, were engaged, the solo vocalists being Mrs. Osgood, Madame Patey, Mr. Vernon Rigby, and Mr. R. Hilton. The orchestra was led by Mr. J. T. Willy, the Trumpet Obligato was played by Mr. T. Harper, and the Rev. W. H. Nutter conducted.

SHERBORNE.—The organ in Sherborne Abbey, recently improved by Gray and Davison, was re-opened on Tuesday, November 28th, with two Cathedral Services. The Lord Bishop of Salisbury preached at Morning Service, and the Rev. C. F. Newell at the Evening Service. Mr. H. J. Vaughan, the organist of the Abbey, presided at the organ in the Services, and gave a Recital on the organ in the afternoon.

STATEN ISLAND (NEW YORK).—The first Philharmonic Concert, at Association Hall, took place on the 1st ult., and proved a great success. The artists were Miss Antonia Henne (contralto), Mr. Carl Hamm (violin), Mrs. Maretzek Bertucat (harp), and Mr. Richard Hoffman (solo pianist). Mr. Richard Hoffman played, by desire, his new composition, "Barcarolle," which was warmly applauded and greatly admired.

SURBITON.—The members of the Christ Church Choral Society gave their first Concert of the season at the Christ Church Schools, Alpha Road, on Monday evening the 11th ult., conductor Mr. Sebastian Hart, organist of Christ Church. A feature in the concert was the performance of the Surbiton Orchestral Society, composed of gentlemen amateurs of Surbiton and neighbourhood. The vocalists were Miss Batho, Miss G. Wiltshire, Mr. A. J. Lane, Mr. C. J. Unwin, and Mr. A. Barrett. The gems of the evening were Gade's Cantata *Spring's Message* and Macfarren's *May Day*. Mr. Basil Philpott and Mr. Sebastian Hart presided at the pianoforte. At the following Thursday evening practice, the members presented their Conductor, Mr. R. Sebastian Hart, with a very handsome baton, made of ivory, with silver-gilt ends beautifully embossed, and his monogram engraved on the handle.

UXBRIDGE.—The first Concert of the season was given by the Choral Society on the 14th ult. The first part consisted of a portion of Handel's *Jephtha*, and the second of a miscellaneous selection of secular music. The soloists were Miss Agnes Larkcom, Miss Boing-broke, and Mr. Henry Guy. Mr. T. Mountain and Mr. Walsh played the harmonium and pianoforte accompaniments, and Mr. A. D. Miles conducted.

WARRINGTON.—The Musical Society gave a performance of Handel's *Acis and Galatea* on the 19th ult. The principal singers were Miss Banks, Signor Fabrini, and Mr. Orlando Christian, who did full justice to the solos, and the choruses were all that could be desired. The second part, which was miscellaneous, included the solo and chorus "The Crusader's Song" (Niels W. Gade), the solo given with great effect by Signor Fabrini. Mr. Christian was encored in "Nancy Lee" (Adams), and Miss Banks, who sang in place of Madame T. Wells (indisposed), was recalled for her singing of J. L. Roeckel's "Once upon a time." Mr. Nicholson was solo flute, Mr. Pattison organist, and Dr. Hiles conducted.

WEYBRIDGE.—On Monday evening, the 27th November, Mr. H. P. G. Brooke's Choral Class gave the first Concert of the season before a large audience. The part-songs were well sung, the marks of expression being strictly observed. Songs and duets by Miss Lampard, Miss Kellock, and Messrs. Colbourn and W. F. Harrison, were exceedingly well rendered.

WOLVERHAMPTON.—On Friday evening, the 1st ult., a crowded audience assembled at the Agricultural Hall, to hear the Festival Choral Society's performance of *Elijah*. The leading singers were Madame Nouver, Madame Poole, Mr. Vernon Rigby, and Signor Poli. The first chorus, "Help, Lord," showed that the choir was in excellent training, and thoroughly under the control of the Conductor. The Baal choruses were well sung, especially "Baal, we cry to thee." The terzetto, "Lift thine eyes," in which Miss Grainger took part, was re-demanded. The band, led by Mr. T. M. Abbott, was most efficient. Mr. F. H. Bradley acted as accompanist, and Mr. Stockley conducted.

YORK.—The second of the Winter Concerts took place on the 29th Nov., when an excellent programme was finely rendered, the artists being Madame Norman-Néruda, Herr Strauss, Mons. Vieuxtemps, and Mr. Charles Hallé. The concerted pieces were Mendelssohn's Trio in C Minor, Op. 66—for Piano, Violin, and Cello, Spohr's Duet for two Violins, and Mozart's Quartet in E flat. Miss Rose Hersee was the vocalist. Mr. Wilson deserves the praise and gratitude of all lovers of music for putting such a musical treat in their way.—The organ in the Centenary Chapel, having been thoroughly renovated and considerably enlarged by Mr. Denman, organ-builder of this city, was opened on the 8th ult. by Dr. Naylor, of Scarborough. The great organ has a register of ten stops, including a double open diapason of 16-foot tone, and a very powerful reed, a posauce, of 8-foot tone. The swell organ has a register of fourteen stops, including two 16-foot tone stops. The choir organ has seven stops on its register, and the pedal organ six. Thus a total of forty-four stops, containing 1,998 pipes, makes this important instrument the largest in York, except the organ on the screen in the Minster.

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CHOIR APPOINTMENT.—Mr. Frank Brough (Solo Tenor) to Christ Church, Mayfair.

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560	Agnus Dei—Lord Almighty ...	3

FARMER'S MASS IN B♭.

568	Kyrie eleison—Lord have mercy ...	3
569	Gloria in excelsis—Glory be to God ...	8
570	Credo—I believe in one God...—	8
571	Sanctus—Holy, Holy, Holy ...	2
572	Benedictus—Blessed is He ...	3
	{ Agnus Dei and Dona nobis ...	4
573	{ O Lamb of God and Grant us Thy	
	{ peace ...	4

GADE'S THE ERL KING'S DAUGHTER.

647	Ateve, Sir Oluf reined ...	2
648	The sun now mounts ...	1½

GADE'S ZION.

649	Hear, O my flock ...	2
650	{ The departure from Egypt ...	3
	{ The Lord hath in Egypt ...	3
651	{ The captivity in Babylon ...	6
	{ But then his flock forsook ...	6
652	{ The return—Prophecy of the New	
	{ Jerusalem ...	6
	{ Yet merciful and tender is the Lord	

GADE'S CRUSADERS.

653	Flame-like the sand-waste glows ...	2
654	{ Crusader's Song (Shine, holy sun) ...	4
655	{ Father! from a distant land ...	4
656	Silent, creeping so light ...	2
657	The wave sweeps my breast (S.A.) ...	3
658	The welcome sun ...	2
659	Pilgrims' March ...	2
660	His head let each Crusader raise ...	6

GRAUN'S PASSION.

523	{ O Thou that wept for sorrow ...	2
	{ His spirit is faint ...	2
524	{ Whom have I, Lord ...	2
	{ Sadly bendeth earthward ...	2
525	{ Christ unto us hath left ...	3
	{ To utmost heights of faith ...	3
526	{ Sing and be joyful ...	2
	{ How glorious is the home above ...	2
527	Behold us here ...	2

GOUNOD'S MESSE SOLENNELLE.

561	Kyrie eleison ...	3
562	Gloria in excelsis ...	4
342	Credo ...	4
323	Sanctus and Benedictus ...	2
563	Agnus Dei ...	2

GOUNOD'S COMMUNION.

[MESSE SOLENNELLE.]

564	Kyrie eleison ...	3
565	Gloria in excelsis ...	4
566	Credo ...	4
325	Sanctus and Benedictus ...	2
567	Agnus Dei ...	2

HAYDN'S PASSION.

515	Father, forgive them—Lamb of God ...	3
516	Verily, I say unto thee—Lord have	
	mercy ...	3
517	Woman, behold—Daughters, weep not ...	3
518	Eli, Eli—O my God ...	3
519	I thirst ...	3
520	It is finished ...	3
521	Into Thy hands ...	3
522	The Veil was rent ...	2

HILLER'S NALA AND DAMAYANTI.

No.		Pence.
601	Like the moon when silver streaming	(S.A.) 1½
602	See the Palm tree (S.A.) ...	2
603	Hail, fearful King ...	3
604	Let Heralds through all lands	(B. and Chorus) 2
605	Indra, who when day is bright'ning ...	2
606	Pow'rs above, receive our offering ...	3

HILLER'S SONG OF VICTORY.

596	The Lord great wonders ...	3
597	Praise, O Jerusalem ...	2
598	He in tears that soweth ...	1½
599	Praise ye the Lord ...	2
600	Praise the Lord ...	6

HUMMEL'S MASS IN B♭.

438	Kyrie eleison ...	2
439	Gloria in excelsis ...	6
440	Credo ...	6
441	Sanctus and Benedictus ...	4
442	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN B♭.

443	Kyrie eleison ...	2
444	Gloria in excelsis ...	6
445	Credo ...	6
446	Sanctus and Benedictus ...	4
447	Agnus Dei and Dona nobis ...	3

HUMMEL'S MASS IN D.

448	Kyrie eleison ...	2
449	Gloria in excelsis ...	6
450	Credo ...	6
451	Sanctus and Benedictus ...	4
452	Agnus Dei and Dona nobis ...	3

HUMMEL'S

COMMUNION SERVICE IN D.

453	Kyrie eleison ...	2
454	Gloria in excelsis ...	6
455	Credo ...	6
456	Sanctus and Benedictus ...	4
457	Agnus Dei and Dona nobis ...	3

303	Quod in orbe—I will exalt Thee ...	4
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MENDELSSOHN'S

MIDSUMMER NIGHT'S DREAM.

640	You spotted snakes ...	4
641	Through the house ...	3

MENDELSSOHN'S 95TH PSALM.

646	For His is the sea ...	4
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MENDELSSOHN'S LAUDA SION.

[PRAISE JEHOVAH.]

630	Praise Jehovah ...	4
631	By His care ...	2
632	Sing of judgment ...	2
633	Ye who from His ways ...	3
634	They that in much tribulation ...	2
635	Save the people ...	6

MENDELSSOHN'S ATHALIE.

636	Heaven and the earth display ...	8
637	Ever blessed child rejoice ...	3
638	Lord, let us hear Thy voice ...	2
335	Hearts feel that love Thee (Trio and	
	Chorus) ...	3
	{ Promised joys ...	(Chorus) 3
343	{ Hearts feel that love thee ...	6
	{ (Trio and Chorus) ...	6
639	Depart, ye sons of Aaron ...	2

NEW NUMBERS OF OCTAVO CHORUSES.—Continued.

MACFARREN'S MAY-DAY.

No.		Pence.
607	Who shall be Queen ...	4
608	The Hunt's up ...	3
609	Lads and lasses hasten all ...	6

SCHUBERT'S MASS IN E♭.

497	Kyrie eleison ...	4
498	Gloria in excelsis ...	18.
499	Credo ...	18.
500	Sanctus ...	2
501	Benedictus ...	4
502	Agnus Dei ...	6

SCHUBERT'S MASS IN A♭.

503	Kyrie eleison ...	2
504	Gloria in excelsis ...	8
505	Credo ...	6
506	Sanctus ...	2
507	Benedictus ...	3
508	Agnus Dei ...	3

SCHUBERT'S MASS IN C.

458	Kyrie eleison ...	2
459	Gloria in excelsis ...	3
460	Credo ...	3
461	Sanctus and Benedictus ...	2
462	Agnus Dei and Dona nobis ...	2

SCHUBERT'S

COMMUNION SERVICE IN C.

463	Kyrie eleison ...	2
464	Gloria in excelsis ...	3
465	Credo ...	3
466	Sanctus and Benedictus ...	2
467	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN G.

468	Kyrie eleison ...	2
469	Gloria in excelsis ...	3
470	Credo ...	3
471	Sanctus and Benedictus ...	4
472	Agnus Dei and Dona nobis ...	2

SCHUBERT'S

COMMUNION SERVICE IN G.

473	Kyrie eleison ...	2
474	Gloria in excelsis ...	3
475	Credo ...	3
476	Sanctus and Benedictus ...	4
477	Agnus Dei and Dona nobis ...	2

SCHUBERT'S MASS IN F.

477	Kyrie eleison ...	2
478	Gloria in excelsis ...	8
479	Credo ...	4
480	Sanctus ...	1½
481	Agnus Dei ...	3

SCHUBERT'S

COMMUNION SERVICE IN F.

482	Kyrie eleison ...	2
483	Gloria in excelsis ...	8
484	Credo ...	4
485	Sanctus ...	1½
486	Agnus Dei ...	3

SCHUBERT'S MASS IN E♭.

487	Kyrie eleison ...	2
488	Gloria in excelsis ...	6
489	Credo ...	3
490	Sanctus ...	1
491	Agnus Dei ...	2

SCHUBERT'S

COMMUNION SERVICE IN E♭.

No.		Pence.
492	Kyrie eleison ...	2
493	Gloria in excelsis ...	6
494	Credo ...	3
495	Sanctus ...	1
496	Agnus Dei ...	2

SCHUBERT'S

COMMUNION SERVICE IN A♭.

509	Kyrie eleison ...	2
510	Gloria in excelsis ...	8
511	Credo ...	6
512	Sanctus ...	2
513	Benedictus ...	3
514	Agnus Dei ...	3

SCHUMANN'S

PILGRIMAGE OF THE ROSE.

574	Of loving will the token ...	1½
575	In dancing we spend the sweet night ...	1½
576	Leaves fall from the trees ...	2
577	Sister dear ...	1½
578	In the thick wood ...	2
579	Why sounds the horn so gaily ...	3
580	Rosebud, seek not thy flow'ry land ...	2

SCHUMANN'S FAUST.

580	Scene in the Cathedral ...	4
581	Woods crown with trembling hold ...	1½
582	A noble ray of spirit life ...	6
583	Thou, O purest, holiest ...	1½
584	Chorus mysticus ...	10

SCHUMANN'S MANFRED.

585	Hail to our master ...	2
586	Requiem ...	1½

SCHUMANN'S

PARADISE AND THE PERI.

587	But crimson now her rivers ran ...	2
588	Woe, for false flew the shaft ...	1½
589	The Peri marked where he was lying ...	6
590	Come forth from the waters ...	3
591	For there's a magic in each tear ...	1½
592	Sleep on in visions ...	2
593	Wreath ye the steps (S.S.A.A.) ...	1½
594	Say, is it so (S.A.A.A.) ...	2
595	O blessed tears ...	2

SMART'S

BRIDE OF DUNKERRON.

622	The wine-cup is dry ...	1½
623	Down through the deep ...	3
624	Hail to thee, child of the earth ...	3
625	The dark storm is passed ...	2

SPOHR'S FALL OF BABYLON.

340	Haughty Babylon ...	3
415	God of our fathers ...	2
416	The lion roused from slumber ...	3
417	Raise aloft the Persian banner ...	1½
418	Lord, before Thy footstool bending ...	3
419	Come down, and in the dust ...	3
420	Haste to the banquet ...	2
421	O mighty Bel ...	3
422	Haste, then, haste ...	3
423	Shout aloud ...	3
424	Lord, Thy arm hath been uplifted ...	2
425	Give thanks unto God ...	4

SPOHR'S CALVARY.

354	Gentle night, O descend ...	2
355	Though all thy friends prove faithless ...	2
425	O Thou Eternal God ...	3
426	Shame! shame! shame! ...	3
427	Woe! woe! woe! ...	3
428	Upon us be His blood ...	3
429	Oh, look not down ...	2
430	King of Israel! all hail! ...	2
431	All merciful God ...	2
356	His earthly race is run ...	2
339	What threatening tempest ...	4
431	He was the Christ ...	2
432	Beloved Lord ...	2

SPOHR'S CHRISTIAN'S PRAYER.

No.		Pence.
432	In Heaven, oh, Jehovah ...	2
433	Thy boundless grace ...	3
434	All-gracious Father ...	2
435	O may Thy will be done ...	1
436	O clothe Thy valleys ...	1½
437	O Lord! by heaven's bright armies ...	4
438	Thee, Lord, Thy creatures own ...	4
439	For Thou art Lord ...	4

350	Jehovah, Lord God of Hosts (8th Ps.)	4
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A. SULLIVAN.

357	Domine salvam fac (Festival Te Deum)	4
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VAN BREE'S

ST. CECILIA'S DAY.

542	Breathe within this quiet vale ...	4
543	Brooks shall murmur ...	2
544	Youth and love ...	2
545	Rise and break the chains ...	2
546	Vales may suit the charms ...	2
547	Fragrant odours ...	1½
548	Give way now to pleasure ...	4
549	Holy music ...	4

WEBER'S MASS IN E♭.

642	Kyrie—Merciful and gracious Lord	3
643	Gloria—Glory be unto God	4
644	Credo—Praise the Lord	4
322	Sanctus—Holy, holy, holy	4
323	Benedictus—He is blessed	4
645	Agnus Dei and Dona nobis	2
646	Lord, we pray Thee	2

HANDEL.

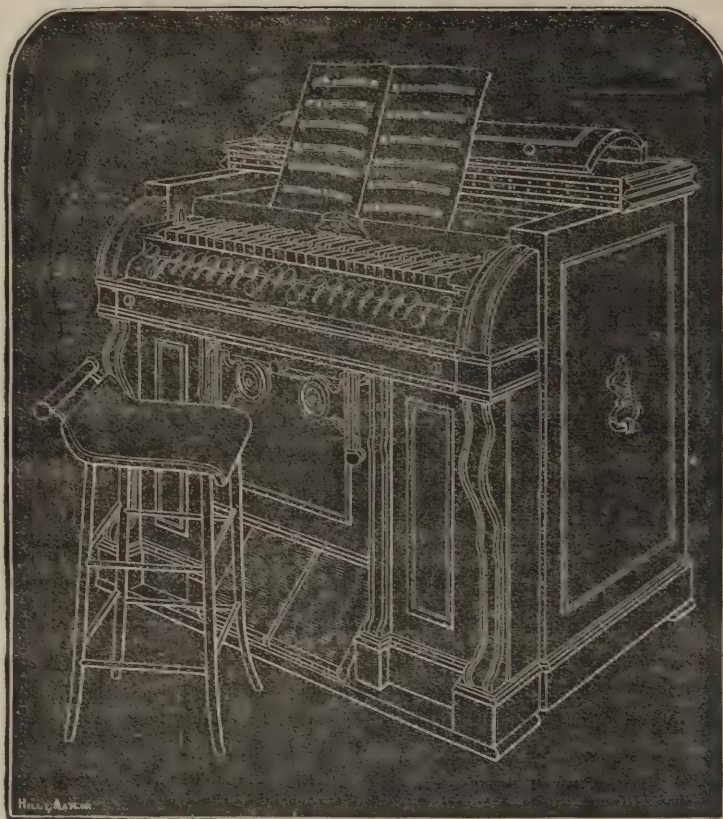
395	A virtuous wife ...	Susanna	2
373	All empires upon God	Belshazzar	2
382	All power in Heaven above	Theodora	2
403	All the earth	Chandos Te Deum	3
379	And draw a blessing down	Theodora	2
372	Behold, by Persia's hero	Belshazzar	2
377	Bel boweth down ...	"	1½
384	Blest be the hand ...	Theodora	2
394	Blessed be the day ...	Susanna	1½
381	Come, mighty Father	Theodora	2
552	Crown with festal pomp	Hercules	2
409	Day by day	Chandos Te Deum	3
380	For ever thus stands fixed	Theodora	2
414	Glory be to the Father	Ut. Jubilate	4
400	He comes ...	Esther	4
385	How strange their ends	Theodora	2
387	How long, O Lord	Susanna	1½
393	Impartial Heaven	"	2
551	Jealousy ...	Hercules	2
390	Let justice reign	Susanna	2
550	Let none despair	Hercules	2
412	O be joyful	Utrecht Jubilate	3
413	Serve the Lord with gladness	"	3
411	O go your way into his gates	"	2
376	O Lord, in Thee	Chandos Te Deum	6
386	Oh, glorious Prince	Belshazzar	2
391	Oh, love Divine	Theodora	2
391	Oh, Joachim, thy wedded truth	"	2
374	Recall, O King	Belshazzar	1½
389	Righteous Heaven	Susanna	4
396	Shall we the God of Israel fear?	"	2
378	Shall we of servitude complain?	"	1½
397	Tell it out among	Belshazzar	4
392	The cause is decided	Susanna	2
401	The Lord our enemy has slain	Esther	18.
404	The glorious company of the	"	2
405	Apostles ...	Chandos Te Deum	3
406	Thou art the King of glory	"	3
407	Thou didst open the kingdom	"	2
408	Thou sittest at the right hand	"	4
375	To arms! to arms!	Belshazzar	3
383	Venus laughing	Theodora	1½
388	Virtue shall never long be oppressed	"	2
399	Virtue, truth, and innocence	Esther	2
410	Vouchsafe, O Lord	Chandos Te Deum	1½
408	We believe that Thou shalt come	"	2
402	We praise Thee, O God!	"	2
398	Ye sons of Israel, mourn	Esther	1½

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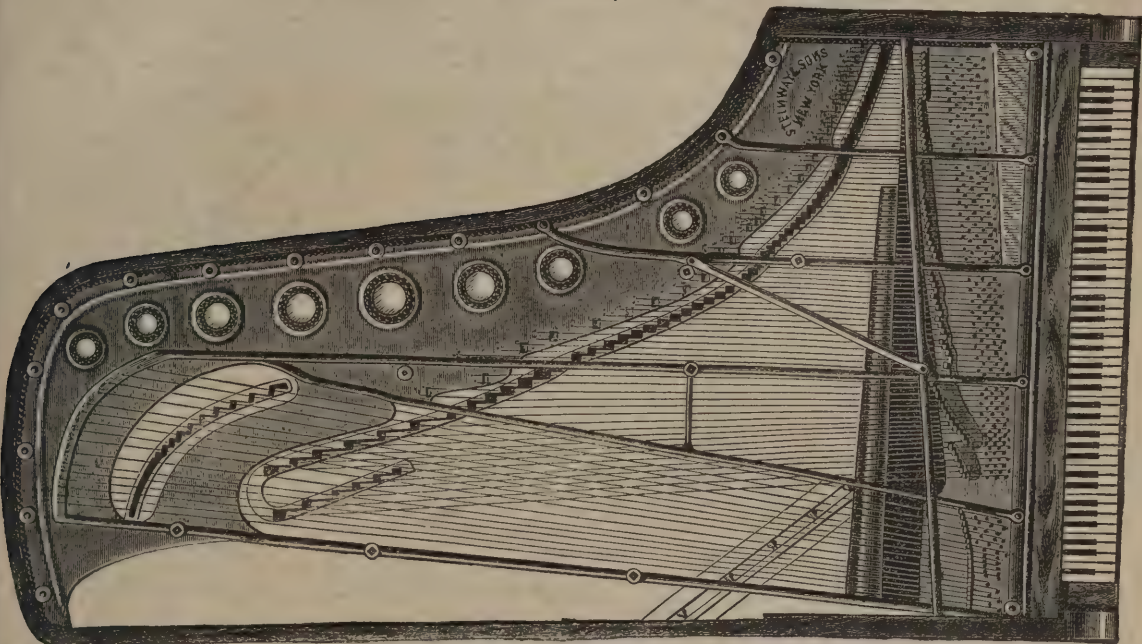
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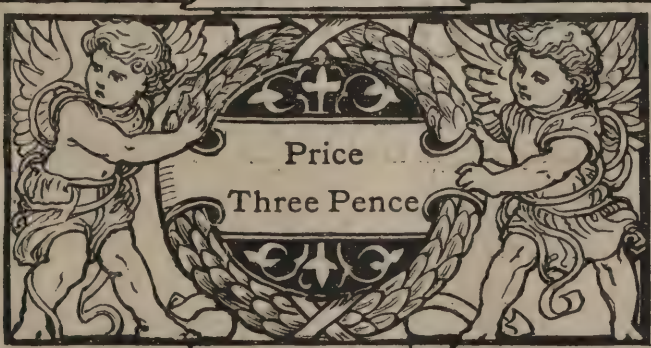
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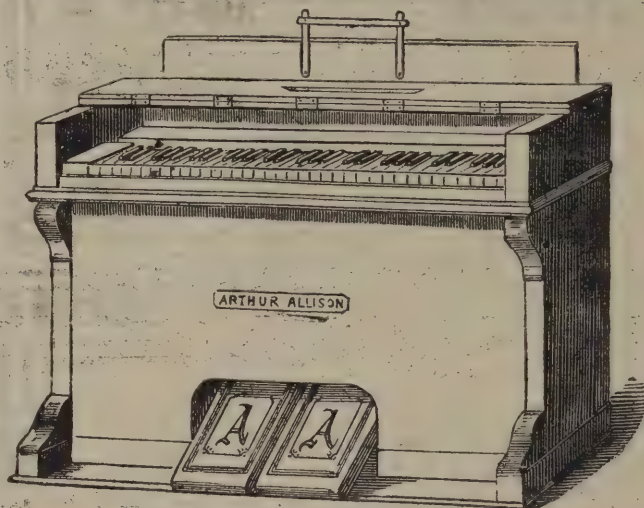
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THE MUSICAL TIMES AND SINGING-CLASS CIRCULAR.

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DE QUINCEY AND THE GREEK DRAMA.

BY JOSEPH BENNETT.

THE other day, as I was trying to pick up health on the Somersetshire coast of the Bristol Channel, came down from London faint echoes of a wind stirring in a valley of dry bones. It was said, and a local paper brought the tale to my ears, that the "Alcestis" of Euripides was to be played at the Crystal Palace with music by Henry Gadsby. In a moment I was conscious that History, at its old trick, had repeated itself within my experience. Nearly thirty years since [Heigh-ho, masters all!] another local paper, penetrating the rural fastnesses of an adjoining county, told me much the same story. It said that the "Antigone" of Sophocles, with Mendelssohn's music, brought out some time before in Covent Garden Theatre, would be played in Drury Lane for the benefit of Mr. Vandenhoff. I had read "Antigone," but, living far from cities, the only play I had ever seen was "George Barnwell," performed by strollers in the largest room of our largest inn, as—so the manager declared—a warning to youth that the devil must be resisted. In one thus isolated the "Antigone" paragraph could stir up no more than a vague longing. London lay too far off to come within the scope of my actual life, and I should have felt just as much personally interested had the performance been announced to take place in the moon. But nothing is so likely to happen as the unexpected. The wheel of Fortune rolled me up to London, and I saw "Antigone." I have seen it many times since with Fancy's eye. It all so came back to me as I stood on the shore, the other day, watching "the stately ships go on," that, with a dissolving-view effect, the seascape faded out to make room for Memory's picture. Nor did Memory stop at the picture. The oft-times "tricksy spirit" wrought well, and conjured up a volume of De Quincey, with a book-mark at page 198—"The Antigone of Sophocles." Since then I have re-read the sage.

De Quincey had a habit of beginning at the beginning, and his "Antigone" essay contains an energetic vindication of stage unreality at the expense of the late Mr. Addison. The older writer, as everybody knows, poured out a good deal of wrath (from very elegant vessels) upon Italian opera, arguing that "no hero ever summoned a garrison in song, or charged a battery in a semi-chorus." Of this objection De Quincey roundly says that it "shows an ignorance of the very first principle concerned in every fine art," which principle is the *idem in alio*—the same impression by different means. De Quincey is right, beyond question; but it may not be without advantage at the present time to show how he is right. A rage for dramatic realism becomes dangerous when it leads to a notion that unrealism is an offence, and thus far it seems to have gone amongst us, especially as regards opera, the modern analogue of ancient drama. We are sometimes told that arias and other music "in form" should be banished from the lyric stage, along with the simultaneous utterances of the chorus, because they are inconsistent with actualities. But what if they be? Why should the lyric drama, any more than other kinds of art, reproduce real life, and become that which De Quincey calls a "mechanic imitation"? Its object is to create impressions akin to those excited by the corresponding reality—the grand aim of all art; and to achieve this it may go far indeed from the region of mere imitation. Our philosopher is even bold enough to say that if a man came forward to whistle the battle of Waterloo, "it would be monstrous to refuse him his postulate on the pretence that people did not whistle at Waterloo. . . . It is the very worst objection in the world to say that the strife of Waterloo did not reveal itself through whistling; undoubtedly it did not; but that is the very ground of the man's art. He will reproduce the fury and the movement as to the only point which concerns you—viz., the effect upon your own sympathies. Through a language that seems without any relation to it, he will set before you what *was* at Waterloo through that which *was not* at Waterloo; whereas any direct factual imitation, resting upon painted figures dressed up in regimentals and worked by watchwork through the whole movements of the battle, would have been no art whatever in the sense of a fine art, but a base *mechanic* mimicry." All this Addison, like a good many people nearer our time, failed to see, although he made his own dramatic characters talk in iambics, which are surely as far removed from ordinary dialogue as is music. But the Greek drama was even more unreal than Italian opera, and De Quincey points out that Addison, on his own showing, would have been horrified by a tragedy of Sophocles. "In the very monsoon of his raving misery from calamities as sudden as they were irredeemable, a king is introduced, not only conversing, but conversing in metre; not only in metre, but in the most elaborate of choral metres; not only under the torture of these lyric difficulties, but also chanting; not only chanting, but also in all probability dancing. What do you think of *that*, Mr. Addison?" It is likely that Mr. Addison never thought of the matter at all; but those should be reminded of it who in our day are fond of talking about an approximation of opera to Greek drama; without stopping to recognise the fact that "Il Trovatore" or "Il Barbiere" is more realistic than the plays which two thousand years ago were the talk of Athens. Nothing in art was ever more artificial than the entertainment so vaunted by Addison and

other maligners of modern opera. The prevailing sentiment of Greek drama, as De Quincey well says, suggested the atmosphere of death rather than life, being to life what sculptured marble is to flesh and blood. Imposing, awful, horrible, that wonderful stage stood at a distance from those who looked upon it, and its fateful doings were as the semblance of battle in the heavens—nearer to the gods than to men. This element of far-removedness entered into all its details. The stage itself was but a speck in the vast theatres, which held scores of thousands of citizens, and the pigmies who trod it had their stature raised and the volume of their voice increased by artificial means. Not for the Greek drama were the active natural motion, the free vocal inflection, and the play of feature we deem essential. All was like the masks worn by the actors—beautiful in outline, but solemnly and unbendingly regular, cold, and unimpassioned—in a word (the word is De Quincey's), processional. Add to this the songs and dances of the chorus around the flame-surmounted altar, and we have a crowning example of unreality essaying to represent the actual. Yet such was the consummation of dramatic art among the most artistic people the world has ever known. It is dangerous, therefore, to sneer at the unreality of Italian opera, even in the company of Mr. Addison, and supported by a growing fashion. Nevertheless, the time may come when we shall succeed in making a lyric drama as much like real life as possible. Then, also, we shall have done our best to make it unlike art.

De Quincey saw "Antigone" when it was produced at Edinburgh by Mr. Murray, and, although he went away to rave about the nobleness of Helen Faucit, his keen perception of the incongruous and inadequate made him severely critical. Concerning Mendelssohn's music, however, he shows the boldness of ignorance, or the folly of one who judges that which he cannot possibly understand. "The overture," he remarks, "slipped out at one ear as it entered the other, which, with submission to Mr. Mendelssohn, is a proof that it must be horribly bad; for if ever there lived a man that in music can neither forget nor forgive, that man is myself. Whatever is very good never perishes from my remembrance—that is, sounds in my ears by intervals for ever; and for whatever is bad I consign the author, in my wrath, to his own conscience, and to the tortures of his own discords. The most villanous things, however, have one merit—they are transitory as the best things; and that was true of the overture—it perished." From this "heroic" treatment of the prelude our philosopher goes on to hack and hew at the body of the work: "But that music of Mendelssohn! like it I cannot. Say not that Mendelssohn is a great composer. He is so. But here he was voluntarily abandoning the resources of his own genius, and the support of his divine art, in quest of a chimera—that is, in quest of a thing called Greek music, which, for us, seems far more irrecoverable than the Greek fire." Here is news indeed for musicians who are not philosophers, and who have been taught to believe that Mendelssohn never went an inch out of his way in search of Greek music, but merely laid on a conventional "local colour" by a skilful and appropriate use of the orchestra. After such a mistake the reader may not care for further musical criticism from the same pen, but De Quincey's speculation as to the source of the "Antigone" music is, for various reasons, so amusing that I cannot withhold it: "We, that were learning German some thirty years ago, must remember the noise made at that time about Mendelssohn,

the Platonic philosopher. And why? Was there anything particular in 'Der Phædon' on the immortality of the soul? Not at all; it left us quite as mortal as it found us, and it has long since been found mortal itself. Its venerable remains are still to be met with in many worm-eaten trunks, pasted on the lids of which I have myself perused a matter of thirty pages, except for a part that had been too closely perused by worms. But the key to all the popularity of the Platonic Mendelssohn is to be sought in the whimsical nature of German liberality, which, in those days, forced Jews into paying toll at the gates of cities, under the title of 'swine,' but caressed their infidel philosophers. Now in this category of Jew and infidel stood the author of 'Phædon.' He was certainly liable to toll as a hog; but, on the other hand, he was much admired as one who despised the Pentateuch. Now *that* Mendelssohn, whose learned labours line our trunks, was the father* of *this* Mendelssohn, whose Greek music afflicts our ears. Naturally, then, it strikes me that, as papa Mendelssohn attended the synagogue to save appearances, the filial Mendelssohn would also attend it.† I likewise attended the synagogue now and then at Liverpool and elsewhere. We all three have been cruising in the same latitudes; and, trusting to my own remembrances, I should pronounce that Mendelssohn has stolen his Greek music from the synagogue. There was, in the first chorus of the 'Antigone,' one sublime ascent (and once repeated) that rang to heaven: it might have entered into the music of Jubal's lyre, or have glorified the timbrel of Miriam. All the rest, tried by the deep standard of my own feeling, that clamours for the impassioned in music, even as the daughter of the horse-leech says 'Give, give,' is as much without meaning as most of the Hebrew chanting that I heard at the Liverpool synagogue. I advise Mr. Murray, in the event of his ever reviving the 'Antigone,' to make the chorus sing the Hundredth Psalm rather than Mendelssohn's music; or, which would be better still, to import from Lancashire the Handel chorus-singers."

I know that I have done a very cruel thing by De Quincey in making the foregoing extract, but if a philosopher will go so comically wrong in fact and opinion, and record his errors in such a racy fashion, he must take the consequences. In this case, as in so many others, the world is wiser than its teachers. Mendelssohn's music to "Antigone" is within reach of everybody's hand; De Quincey's abuse of it I have had, in a manner, to dig up.

Off the line of music our philosopher says much worth notice, especially when he comes to estimate the value of the "Antigone" performance as a reproduction of Greek drama. The intelligent reader will not be surprised to learn that his estimate is very low indeed, for by no reasonable possibility can we in these days even approximate to the real thing. To be sure, we could build a theatre on the ancient model, and fill it with thirty thousand people; we could reproduce the stage, with all its appliances; add two and a half inches to each actor's stature by means of the *coturnus* or buskin, and cover his face with a mask, which should contain the most approved apparatus for augmenting the sound of the human voice; but all this would give us a body without a soul. The spirit of Greek drama, born of influences now impossible, must for ever elude us. Take, for

* Wrong. He was the grandfather.—J. B.

† Wrong again. The "filial Mendelssohn" was a Christian born and bred.—J. B.

example, the functions of the chorus. These, if discharged now, would send an audience into fits of laughter. The Greek chorus of our classic revivals is a thing which an Athenian of the days of Æschylus would barely recognise. De Quincey happily hits off that of Edinburgh: "Something should really be done to better the condition of the poor chorus. Think of these worthy men, in their white and sky-blue liveries, kept standing the whole evening; no seats allowed, no dancing, no tobacco; nothing to console them but Antigone's beauty; and all this in our climate, latitude fifty-five degrees, 30th of December, and Fahrenheit groping about, I don't pretend to know where, but clearly on his road down to the wine-cellar. Mr. Murray, I am perfectly sure, is too liberal to have grudged the expense, if he could have found any classic precedent for treating the chorus to a barrel of ale." Let not the unclassical reader who smiles at our philosopher's humorous exaggeration confound the dancing with the tobacco, for, if we well know that a Greek chorus never smoked, we are equally sure that it always danced. Some authorities would have us believe that even the leading characters danced; but, however this may have been, the exercise was one of the most solemn and important of the duties imposed upon their subordinates. On this subject an able writer—Mr. Reginald S. Copleston—observes:—

"It" (the Greek dance) "seems to be an art entirely lost—so entirely that we now cannot well guess what difference of steps or figures would represent even the most marked difference of feelings; but to the Greeks such variation was most certainly represented. And thus much may be noticed in explanation. The Greeks, in accordance with the general simplicity and natural frankness of their manners, were in the habit of giving much more unreserved expression to their feelings by gesture than is thought among ourselves consistent with dignity or culture; so we may suppose that their eyes became more accustomed to such outward indications than ours are, and their taste was not offended by gestures which to us would seem forced and ridiculous. . . . Lastly, the notion, so difficult to get rid of, that in dancing there is something trivial and undignified, must be as far as possible discarded, for to the Athenian the dances of the chorus were probably among the most impressive, even the most awful, spectacles which ever met his eyes; and if to us dancing seems fit only for merriment and trifling, the cause lies not in our advance in culture, but in our having lost an art or a sensibility."

Without this solemn exercise, without the colossal, statuesque effects (which, by the way, Wagner has striven after in his Trilogy), without the mystery and general "far-removedness" which marked Greek drama, our attempts at revival are but a "vain show," and, which is worse, a misleading show, because containing no more than husks and grains of truth. Nevertheless, in all likelihood such revivals (so called) as that which recently took place at the Crystal Palace will occur from time to time. Their *raison d'être* must, however, be looked for in the choral music. The play is *not* the thing here so much as what was originally but an accessory to it. Fruit, this, of the classic fever which, raging in the palace of a Prussian king, impelled the monarch to call for the genius of Mendelssohn, and to set it a perfectly new task. The composer might well have been staggered by the nature of the work he was invited to do. Many before him had illustrated the legends of Greece, either in operatic form or some

other, but none had attempted to supply the music of a Greek drama. In that field Mendelssohn stood alone, unhampered by precedent, but also unguided by the footsteps of others. Devrient tells us how much he was puzzled in this strange position. At first the composer thought to be conventionally Greek—"to set the chorus in unison throughout, and to recitative interspersed with solos; as nearly as possible to intone or recite the words, with accompaniment of such instruments only as may be supposed in character with the time of Sophocles—flutes, tubas, and harps, in the absence of lyres." Against this Devrient remonstrated, but "Felix" tried to carry out the idea all the same, only, however, to confess, after a few days' effort, that it was impracticable; "that the chanting of a chorus would be vexatiously monotonous, tedious, and unmusical; and that accompaniments for so few instruments would give so little scope for variety of expression that it would make the whole appear as a mere puerile imitation of the ancient music, about which, after all, we knew nothing. He concluded, therefore, that the choruses must be sung, as the parts must be recited, not to assimilate themselves with the usages of Attic tragedy (which might easily lead us into absurdity), but, as we would now express ourselves, in speech and song. The form and purport of the ancient poem, the spirit that still lives in it, would unconsciously tend to make of its representation something quite different from any drama of our day." Thus did Mendelssohn arrive at the only wise decision possible under the circumstances, but neither he nor Devrient seems to have reckoned upon the subtle power of music to convey impressions perfectly in accord with those which we agree to look upon as having been excited by means now unknown or unattainable. Of this power, nevertheless, the music to "Antigone" is a splendid example. Boeckh, one of the mightiest among "Grecians," described it as "perfectly in harmony with his conceptions of Greek life and character, and with the muse of Sophocles; that Mendelssohn had made such use of modern art appliances as were compatible with the character of the choral passages and the thoughts they contained; and that the excellence of the music was decided by the noble and dignified impression created by the work as a whole, which must set aside all scruples of the antiquarian conscience, especially as no antiquary would be able to supply genuine Greek music in the place of it." We all know this to be true from our own experience. We feel, without being able perhaps to account for the feeling, that the "Antigone" music is surrounded by a Greek atmosphere, and steeped in Greek sentiment; that it fires the imagination to picture with double force the scenes of the drama; and that were it suddenly revealed to us that the Athenian theatre once echoed to the very same strains we should not be in the least surprised. But perhaps the most conclusive evidence is afforded by De Quincey, who, sensible of a certain Greek effect, attributed it, in his ignorance, to the mechanism employed, ridiculing Mendelssohn as an imitator of Greek music, without discerning that the impression arose from the use of wholly modern means. The composer would assuredly forgive the philosopher's bitterness in consideration of so magnificent a compliment.

It is a matter for surprise that, looking at Mendelssohn's success as the musician of Greek drama, others were not at once tempted to follow in his steps. Was it felt that he had, so to speak, covered the field, leaving nothing but the liberty of imitation?

If so, the spell of this obstacle has been broken by the production of Mr. Henry Gadsby's music to "Alcestis," which is a distinct and, I may venture to say, intentional working of the Mendelssohnian vein. Mr. Gadsby's choice of Euripides' drama was, on the whole, a happy one. He might have found better food for his imaginative and dramatic power in Æschylus, but the tenderness and pathos which distinguish "Alcestis" must exercise upon every musician of sentiment an irresistible attraction. The character of the heroine alone is one to move the inmost heart. Mendelssohn would have revelled in it as did Chaucer centuries ago, when he spoke of the "Queene's flour," and thus described the wife of Admetus in his "Legende of Good Women":—

"And from afor came walking in the Mede
The God of Love, and in his hand a quene,
And she was clad in real habit grene:
A fret of golde she haddē next her heer,
And upon that a white crowne she bere,
With floures smale."

So, throughout the ages, has the devotion of Alcestis—a wife who died that a husband might live—given her a gracious memory, and made her to the Greek stage all that Cordelia is to ours, and more. I, for one, therefore, do not quarrel with Mr. Gadsby's choice of the Euripidean play, hoping rather that, even in the face of another De Quincey, he will persevere in giving appropriate musical life and colour to the masterpieces of ancient art.

A MUSICAL RETROSPECT.

BY HENRY C. LUNN.

PERHAPS no exercise is more beneficial to the musical critic—whose especial province it should be to foresee the future—than to take an occasional mental ramble in the past; for there will he see not only the records of the first appearance of executants who have years ago passed, with honours, into history, but of the original performance of compositions which have so long been ranked with the classics of the art as to make us almost wonder what kind of concerts were given before such works existed. There, too, by perusing the criticisms of the day, may he be warned of the danger of writing either from hasty or immature judgment; for although impulsiveness and ignorance may be covered by a gloss which deceives for awhile, the tyrant Time will unquestionably wear this gloss away, and then the flimsy material will alone be perceptible, leaving future generations to marvel how it can happen that the verdicts of those who profess to judge both art and artists should so frequently be completely reversed by an appeal to the public voice.

These thoughts crowded upon me the other morning whilst turning over the pages of an old musical journal called the "Harmonicon"; and I could not resist the temptation of collecting some of the facts and opinions there expressed, as fossils for the study of those curious in specimens of a bygone time. The first thing that struck me was the excessive ease with which reviews of new music were written; for as the laws of Harmony were then inexorable, any person who violated them was adjudged a criminal, and sentenced accordingly. Progressions, therefore, which would now be considered conventional, are exhibited in the "Harmonicon" as proofs of the musical guilt of the prisoner on his trial; and few, indeed, are the instances of what is termed "eccentricity" which are allowed to pass unscathed. In the review upon Beethoven's Sonata, Op. 111, for example, a passage is quoted containing some dissonances, "the harshness of which," it is suggested, "may have escaped the observation of the composer." The portion written in 6.16 and 12.32 is described as "laborious

trifling, which ought to be, by every means, discouraged by the sensible part of the musical profession." But it is in deciphering the bars written in 6.16 that the critic has evidently collapsed, for he says—"We have devoted a full hour to this enigma, and cannot solve it." The "Thirty-three Variations on a Waltz by Diabelli" are said to prove "either an entire loss of that sense so needful to a musician" (alluding, of course, to the composer's deafness) "or a degree of neglect in the engraver unparalleled and incredible." In speaking of Rossini's Overture to "Guillaume Tell," praise is given for the introduction of the "Ranz des Vaches," but the remainder of the work is thus summarily dismissed: "The *Allegro Vivace*, in E major, is full of spirit, all agree; so is an obstreperous man overcharged with *Hodge's best*; and both are so intolerably noisy that a speedy retreat from their presence is the only refuge left for people not absolutely mad or deaf." Weber's "Concertstück" is said to contain a succession of "velocities of all kinds, involving both performer and hearer in difficulties that will be apt to awe-strike people with healthy understandings;" and the chromatic descent, against the ascending octave passage, is spoken of as a "detestable howl." The same composer's "Invitation to the Waltz" is mentioned as "very pretty, very easy to execute, but too genteel in its manner to possess anything that is striking or new." Those who believe that many of the articles in THE MUSICAL TIMES have occasionally exaggerated the aristocratic character thrown around the principal musical performances given in the metropolis at the time we are now speaking of, should turn to the notices of the "Philharmonic" and "Ancient Concerts." At both these Associations tickets could only be procured through members; and at the "Ancient Concerts" a portion of the room, known as the "Preserve," used to be parted off for the exclusive use of the titled Directors, who, until they fell asleep, generally absorbed the attention of the audience even more than the music. Some of the notices on the works performed at the Philharmonic Concerts are well worth quoting. Here is one on Beethoven's Symphony, No. 7: "The Symphony by Beethoven, in A, is indebted for its reputation to the movement in A minor, which is one of the brightest gems in the author's diadem. The other parts of the composition are without any settled design, confused, full of harsh combinations; and what is worse than all, the time occupied by the whole is at least fifty minutes." The "Eroica" Symphony fares no better, for it is said: "The *Marcia funèbre* is beautiful, but the whole of what may be termed the *Coda*, which constitutes three-fourths of it, should be omitted. Sacrificing a part to save the whole is prudent in all cases, and if this Symphony is not by some means abridged it will soon fall into disuse." After declaring that the "Pastoral Symphony" has "many excellent points," but that the "subjects are too much spun out," the notice continues thus: "The *Andante* would please if about two-thirds of it were omitted; as it stands, it is upwards of a quarter of an hour in duration, and sheds its narcotic influence over the audience before it is half finished. In other parts of this Symphony also there is a great deal of false taste and whim unworthy of such a composer." But this method of criticising by the clock culminates in the review of Beethoven's Ninth Symphony. In the first place, it is candidly confessed that the work only occupies in performance "one hour and five minutes," an admission rendered necessary by having previously announced that it "cannot be much less than an hour and twenty minutes;" but even the time it really took is

stated to be "a fearful period indeed." The last movement is said to be "heterogeneous," and in this, as well as in other parts of the Symphony, "the want of intelligible design is too apparent." The concluding paragraph I cannot conscientiously abridge: "In quitting the present subject, we must express our hope that this new work of the great Beethoven may be put into a produceable form; that the repetitions may be omitted, and the chorus removed altogether. The Symphony will then be heard with unmixed pleasure, and the reputation of its author will, if possible, be further augmented."

Running through the records of musical events in this journal, some curious paragraphs are constantly to be met with, amongst which may be mentioned one on the *début* of "Master Liszt" at the Argyll Rooms, and another on the performance of "an adventurous violinist, from the Sister Isle, named Balfe." In a notice of Lablache's appearance as *Assur* in "Semiramide," it is said that "his voice wants compass for this part, which requires a fine singer, such as the real Galli, or—still better—the admirable Remorino." Reviews of the so-called "Oratorios" at the theatres contain remarks which clearly reflect the existing state of musical thought; and the manner in which Operas in English used to be supported at that time may be gathered from a notice of the revival of the "Marriage of Figaro," in which the "loss of Liston as *Figaro*" is much deplored. Some newspaper criticisms, too, quoted from its contemporaries by the "Harmonicon," are well worth reproducing. We are told, for instance, that "Mozart's Sinfonia (Jupiter) was sung in fine style by the whole assembled chorus;" that Drouet's performance of a Fantasia on the Flute was in every respect most admirable, "fugue succeeding fugue, and staccato staccatos in endless variety." The most amusing of all these criticisms, however, occurs in a morning paper respecting a performance of Mozart's opera "Don Giovanni": "But seemingly not satisfied," it is said, "with the original richness of the piece, they" (the orchestra) "introduced two airs from the *Nozze di Figaro* in the supper-scene of the last act, one of which is well known in this country as the 'Duke of York's March.'" Of course it is unnecessary to inform musicians that Mozart has himself given to the rustic orchestra his own then popular air "Non piu andrai." Two other airs are also introduced, one from the first finale of Vincente Martini's "Cosa rara," and the other from Sarti's "Fra due litiganti il terzo gode;" the first of these, no doubt, being the one only known to the sapient critic as the "Duke of York's March."

I regret that I cannot at present extract more from such interesting pages, but on some future occasion I may possibly continue my researches in these almost forgotten volumes. Before, however, taking leave, even temporarily, of a journal which has displayed to me so vivid a picture of the time, I cannot but say that we should all feel a deep debt of gratitude to an editor who in those days manfully upheld the dignity of music according to the best of his judgment, and effectually paved the way for those who held more enlarged views upon the true mission of the art.

PURCELL.

(Concluded from page 13.)

LET me now direct your attention to the portrait of Purcell kindly lent for this occasion by that admirable and benevolent institution the Royal Society of

Musicians. This interesting picture has somewhat of a romantic history attached to it, which has never before been made public. A parchment deed in possession of the Royal Society of Musicians runs thus: "Redmond Simpson having presented the portraits of Handel, Corelli, Geminiani, and Purcell to the Directors of the Ancient Concerts (now held in Tottenham Street), of which Sir Watkin William Wynn, Baronet, is Treasurer, so long as the said concerts shall continue, upon condition that when the same shall break up then the portraits are to be given and delivered over to the Royal Society of Musicians, to be by them kept for ever after. In witness and testimony whereof the said Redmond Simpson and Sir Watkin William Wynn have hereto set their hands this 25th day of April 1785." Mr. Simpson, the donor of the pictures, left a statement in writing that the portrait of Purcell was painted by Closterman in 1694, and was many years in possession of Purcell's son, Edward, who said it was very like his father, but that the latter had grown very thin before he died. From the son, Edward, the picture passed to the grandson, Edward Henry, who sold it to Dr. Boyce, from whom it was bought by Mr. Simpson, and at the dissolution of the Ancient Concerts it came to the Royal Society of Musicians.*

I have only time to say that the son, Edward Purcell, became an organist, report says, of moderate ability, and that his son, Edward Henry, was educated in the Chapel Royal under Bernard Gates, and succeeded his father in his organ appointments. So much for the family of Purcell, musicians, as we have seen, for four generations.

Purcell was pre-eminent above all his predecessors and contemporaries—a composer of vocal and instrumental, orchestral, harpsichord, and organ music—sacred, secular, and dramatic. He was an accomplished organist and also a finished vocalist. How early he commenced the practice of composition we cannot tell, but I will now play a little melody or song, "Sweet Tyranness," of his, published when he was only nine years of age. To be able to appreciate the value of his work, we must first consider what was the state of music *just prior* to his day. The civil wars and the Protectorate had destroyed organs, music books, and dispersed and banished choirs so effectually that at the Restoration of Charles music had to be composed for men's voices only, or if soprano parts could not be dispensed with they were played on cornets, for there were no treble boys capable of singing. Dramatic music there was none: it is true Locke had attempted something in that line, but the very piece on which his fame has been chiefly sustained was really not his at all, but the composition of Henry Purcell when a youth. I refer to the well-known "Macbeth music." This music, however, sinks into insignificance when placed in comparison with later works of Purcell's. Take, for instance, his little Opera "Dido," composed when he was 22 years of age, not 19, as stated by Sir John Hawkins. This Opera is complete, with recitative, solo and chorus—not one word of dialogue; it is full of beautiful music, and one of the airs, "When I am laid in earth," although constructed on the confined limits of a ground bass, is most touching in its pathos. It may be noted in passing that S. Bach has used nearly the same ground in his B minor Mass for the chorus to the words "Crucifixus."

* An admirable engraving by Zobel from this picture, originally intended for private circulation, is now published, and copies may be obtained by all admirers of Purcell.

Purcell was gifted with a soul for melody, and possibly it was the unwonted exhibition of this heaven-born faculty in his works which first attracted and captivated the public ear, for before his time we English as a nation had cultivated madrigals and part-songs with diligence and success; but in all solo songs, till those of Purcell appeared, the chief effects were produced by the words, not by the melody. As for the airs, "they were, till this time, in general as unfused and misshapen as if they had been made of notes scattered about by chance." This last quotation, from Burgh's "Anecdotes of Music," is too sweeping. Dowland had printed some most melodious songs in 1597. Morley, his contemporary, and other names could also be cited as melodists, but the Puritans had probably swept away both the memory and practice of all such compositions, and Purcell's immediate predecessors were not remarkable for tunefulness. As a scientific musician and harmonist Purcell was equally great and successful. At the age of twenty-four years he published a set of "Twelve Sonatas for Two Violins and Bass, with Organ or Harpsichord." From that work I have selected a fugue, which I will now play. One of the favourite exercises of learned musicians in his time was canon-writing, and you need only examine the four volumes of his sacred music, collected and edited by Vincent Novello, to see that Purcell was not a whit behind the most accomplished of his brethren in that cramped and fettered school. The volumes published by Novello contain 123 sacred compositions, chiefly anthems, and there are many still remaining in ms. Purcell's harmonical progressions were so remarkable that they may truly be termed discoveries; so much in advance of the age were they that I have frequently heard foreign musicians to whom his works were previously unknown exclaim on examining them, "Oh, that is Schumann; that is Beethoven," &c. There are some remarkable harmonies in Purcell's Latin Psalm "Jehovah quam multi." When you hear them you may possibly doubt their authenticity, but as I enjoy the friendship of the present owner of the original autograph ms., I can vouch for their correctness.

Purcell wrote more music than we can ever hope, after these long years of neglect, to recover. Still, fresh material is turning up in various quarters, and I trust before long it will be possible to point to a considerable series of his published compositions. I have made a catalogue or list of works for which he composed music, and it includes 47 operas or dramas, 28 odes, and 202 short fugitive pieces of various kinds, vocal and instrumental. I have spoken of his skill as composer, organist, and vocalist. In the latter capacity he assisted in the choir at the coronation of James II., and there is a quaint record of his having sung one of his own songs at Stationers' Hall with "incredible graces." We must not forget also that he stood at the head of his profession as a teacher. One of his pupils—his brother Daniel, older than himself—was no mean composer, but he has suffered partial eclipse by the superiority of the genius of the younger Henry. Another pupil—Weldon—is renowned for his exquisite compositions. Witness his anthems "Hear my crying" and "In thee, O Lord." Purcell's Lessons for the Harpsichord formed the model for most of the succeeding writers for that instrument, and his treatise on "The Art Descant" is remarkable for its clearness and conciseness.

Dr. Crotch has said of Purcell: "He was the greatest master this country ever produced, and the

greatest composer of the latter part of the 17th century. Eminent both in the sublime and the beautiful styles, and blended with them a considerable proportion of the ornamental, he composed for the Church, oratorio, stage, and chamber, and thus rested his character both on his individual and on his collected talents. His productions are sometimes simply beautiful, but are generally in a great degree pathetic and scientific, and that without any apparent effort; but when he manifestly endeavours to exert all his powers of expression, and to show the whole depth of his learning, then indeed he surpasses all his rivals." I wish we had the means at hand for immediately proving the truth of this eloquent passage, but that is of course impossible. I trust before long frequent opportunities will be afforded of hearing Purcell's music with the colouring of orchestra and chorus. To make this practicable, publication is the first and chief necessity. To rescue and publish what remains to us of this master-musician—described by all who have had the opportunity of judging as the greatest we ever possessed—is a work which commends itself to the sympathy of all—to us Englishmen in particular, for the honour of our Fatherland, and to the universal nationality of musicians generally, for the glory of their art, which alone has the power to—

"Dissolve us into ecstasies,
And bring all heaven before our eyes."

W. H. CUMMINGS

A HAYDN MEMORIAL.

[From the *Neue Zeitschrift für Musik*.]

(Concluded from page 14).

IN dwelling upon Haydn's compositions, the biographer proceeds with as much warmth as justice. A perusal of his analysis of the first eighteen quartets will sufficiently convince the reader of this. As regards the early symphonies, the point of view from which he would have us consider them must meet with our approval. He says: "Inasmuch as it will always be a source of enjoyment to us to watch the development of genius, these symphonies, belonging to Haydn's first period, likewise afford ample material for serious reflection. Granted the objection, that their resuscitation would be of but little use as far as the general public is concerned, we cannot but regret that at least some of their number, which are worthy of a better fate, should have fallen victims to Time. For, apart from their unpretentious instrumentation, they have still in them sufficient vitality to be able to interest and delight smaller circles; only it would be necessary to approach them in the right spirit, not forgetting that they were, in the first place, intended only for recreation at social gatherings, and for a very limited number of performers, for which reason their execution by a full orchestra of modern pretensions would only cause them to swell at the expense of their natural proportions. It was the custom of the time to which they owe their origin to perform several of them on the same occasion; they had, therefore, to be compact in form, and modest as regards the means employed. A quarter of an hour's duration, a double complement of violins, hautboys, and horns, were the normal conditions, which were rarely permitted to be exceeded. Nor did these compositions attempt to raise the expectations by striking effects, or to appear more important than they really were. It is an interesting fact that symphonies by Haydn (probably the slow movements only) have frequently been played at church in place of graduals, previous to the introduction, by his brother Michael,

of vocal graduals. Thus in the musical library of the Convent of Göttweih the orchestral parts of Haydn's Symphonies show the days marked on them on which such performances had taken place, either in the convent itself (in the crypt) or in neighbouring churches. By this opportunity we also learn how frequent and manifold had been the cultivation generally of these symphonies in Austrian cloisters, where the love of music formed, of old, an especial feature. Numerous indications as to place or time of performances are recorded; thus we read *in teatro* (in the theatre), *ad prandium* (at breakfast), *in horto* (in the garden), *post cenam* (after dinner), *in refectorio* (in the dining-hall), *in Regens-choriati* (in the rooms of the choir-master). Very remarkable appears to us the Trio from Haydn's Eleventh Symphony—quoted on page 305—in which the composer has apparently made use of an original Slavonic melody—a supposition which brings it into close relationship with not a few of Chopin's Mazurkas, which are likewise founded on similar subjects. Possibly never before have points of contact been traced between these two composers; as shown, however, by the example quoted on pages 305-306—which, notwithstanding the peculiar interest attaching to it, we have not space here to insert—they are to be met with, if only in rare instances.

Upon Haydn's importance to art it is hardly possible to say much more than is new; nothing, however, can be more to the point than the characteristic given us by Herr Pohl: "Haydn's merits in relation to instrumental music are universally recognised. He has raised the crude forms from the primitive state in which he found them, giving them that firm basis from which alone further development was possible. The forms themselves have expanded under his hands, have become enriched by fresh elements of vitality and expression; from the Sonata he transplanted them into Quartet and Symphony, enlarging indefinitely the sphere of the orchestra by imparting to it greater depth of thought, and by assigning its due place to every instrument according to its character. Most justly, therefore, is he looked upon as the father, the true originator, of all instrumental music; for no other composer of the past century has done so much for its progress and development as he, who had been both a witness and a mediator in all the phases of modern musical history—from Bach to Gluck, Mozart and Beethoven. On the other hand, the fact that from the very beginning of his career he had interwoven his works with healthy and simple (*volksliedmässig*) melodies has imparted to the creations of his genius that character of unobtrusive, yet deep and intense, feeling which has, at the same time, stamped him as the most popular of composers. The leading features in Haydn's works are truth and unaffected simplicity. Hearing them, we breathe the fresh air of health and cheerfulness. His artistic organisation favoured a bright, sunny display of poetic emotions, and his works, in consequence, are the expression of a cheerful, childlike mind, of an unassuming, complaisant self-contentedness (*Behaglichkeit*), which, however, if more immediately touched by a sense of the surrounding joys of life, may at any moment break forth into manifestations of the most sprightly humour. According to Haydn's own admission, these musical drolleries emanated from a distinct trait in his character, and were owing formerly to an exuberance of health—'one is seized by a certain waggishness which will not be subdued.' Because of this never-failing source of humour, which he so well knew to impart to

his works, Haydn has often been called the German Sterne. Although in his later years this playfulness, this almost unbounded merriment preponderating in his earlier works, was kept more and more within its proper limits, this characteristic element in his music still sufficed, in the eyes of superficial observers, to make him appear little more than a musical jester. The comic element was not as yet recognised as having a legitimate place in music. Thus for a long time the Vienna professors of the art would not acknowledge Haydn as their equal, still less their superior, looking upon his humouristic style as an absolute fault, and seriously discussing the question whether the ignoring of established rules, so deliberately persisted in by the great composer, could be at all tolerated. They were unable to discover that below this playfully-rippled surface there was an undercurrent of earnest thought which, at the right moment, would rush to the surface too, although in but rare cases it would lend itself to the expression of deep, genuine sorrow. Wit and humour (the latter, however, never degenerating into caprice) would still be uppermost, growing more refined, more manly, as it were; and thus to the present day Haydn remains the greatest humourist in the realms of sound, he who, already greatly advanced in age, still knew how to preserve the freshness of youth, and to conquer our hearts by his *naïve* kind-hearted cheerfulness, expressed by means the most simple and the most natural. It is impossible not to admire the moderation which guided his hand at all times, the wise economy he practised, in the whole as well as in the detail of his works, and which invariably taught him to stop at the right time; for hazy and ambiguous passages were as distasteful to Haydn as aimless wandering or empty phraseology in music. Finally, we may point out his never-ceasing flow of ideas, his fruitful imagination, which constantly supplied him with new conceptions. Innumerable as are the compositions of the master, he has but very rarely repeated himself, while every one of his works bears the unmistakable stamp of his genius, and of his truly German spirit, in depth of feeling and richness of humour. 'Truly in Haydn's vein' we say whenever we hear the first bars of one of his compositions, and we know then that for the next moments to come the cares of life will be dispelled in a manner refreshing to both our heart and mind."

We have given these extracts in order to kindle among our readers the desire to become acquainted with the whole of this first volume of a work the merits of which we cannot insist upon too emphatically. If they have, with us, perused its contents, they will, doubtless, like ourselves, receive with delight the author's salute at the end of the book, "*Au revoir* at Esterhaz!" and the promise thus implied of our soon meeting again the master upon his further onward career!

F. W.

THE WAGNER PERFORMANCES AT BAYREUTH.

THE paragraphs in the German papers, purporting to give particulars of dates with regard to a repetition of the performances at Bayreuth, appear to be premature. Herr Wagner has just issued a letter to the committees of the various Wagner Societies, a translation of which we subjoin, wherein he proposes that they should amalgamate into one general Society to be called the "Society of Patrons of the Festival Plays at Bayreuth," with a view to avoid the

public sale of vouchers for seats, or of speculation therewith. He wants the new Society in the first place to dispose of £5000 worth of seats amongst its members, and furthermore to make efforts towards obtaining a Government grant for another sum of £5000 per annum, to be set aside for the purchase of free seats to be distributed among persons chosen by the Government. Herr Wagner's letter runs as follows:—

“Bayreuth, Jan. 1, 1877.

“To the Directors of the Wagner Societies.

“Conscious of the satisfactory impression produced upon the greater part of the audience at last year's Festival Plays, I was impelled towards a repetition and continuation of the work begun. I could not, however, help seeing that, in order to maintain the distinctive character of the undertaking in its integrity, I ought to revert to my original plans.

“After the depreciating accounts circulated at the outset by a considerable part of the press had been satisfactorily refuted, the success of the performances proved such that an enterprising speculator might have made a handsome profit out of further subsequent repetitions thereof. That which prevented such repetitions was, by no means, the impossibility of keeping the executants at Bayreuth for any greater length of time, but rather the irresistible conviction that, in offering our performances to a merely paying public, we should diverge completely from the course to which I had originally pledged myself towards the patrons of our undertaking; and it is this very consideration which still makes me hesitate to announce a repetition of the Festival Plays this year, or to offer tickets of admission to them at a certain price, though my business friends hold that such tickets would sell easily and quickly at the reduced rate they could now be offered at.

“To explain my repugnance towards such a plan I may refer to my first published ‘Address to my friends concerning Bayreuth,’* wherein, after explaining the characteristics of the proposed performances more minutely, I addressed my acquaintance and such of the public as were inclined to uphold the artistic tendencies of my undertaking. Through their steadfast support I had the satisfaction to find the necessary means for the inauguration as well as for the execution of my scheme placed at my disposal. Yet, in the end, I found myself compelled by untoward circumstances to have recourse to the curiosity of the general public, and to allow tickets of admission to be offered for sale. By doing this, my work, as well as the artists who so generously devoted their powers to its execution, was placed in a false light through which both it and they suffered equally. And hence arose the misconception that I was trying to force the work, together with the peculiar mode of its execution, upon the operatic public in general; whereas my intention, clearly and frequently expressed, was solely to offer it to its well-wishers and promoters. I therefore consider myself justified in simply returning to my original plans, as I can, on no account, further place the true supporters of the undertaking in the same category with those who wish to hinder its influence. I owe this to the artists as much as to our lay friends, whom I have always wished to draw into a sphere of artistic intercourse which should be exempt from the abuses of the usual operatic performances. We are, however, still occupied in developing the novel style. We have to remove defects on all sides, to make amends for

imperfections which inevitably accrue to so new and very complicated a task. The experiences at Bayreuth, which I hope may prove important for the German stage, should not take place in the presence of those who look upon them with hostile incapacity. If we are to constitute the true practical school for dramatic musical performances, we ought to be conscious that we are amongst such as sympathise and strive with us. Regarding this point my views have been understood from the very beginning by those who proceeded to organise the Societies for the furtherance of my object; and though these Societies could not raise all the material support requisite for the ultimate accomplishment of their aim, they have, nevertheless, formed the moral basis of the whole enterprise. I therefore turn to these hitherto efficacious Societies with a wish that they may invite the further friends of my art to form a ‘Society of Patrons for the Maintenance of the Festival Plays at Bayreuth.’

“The name I give to this Society explains its object. It will not have to participate, as my patrons have hitherto done, in laying the foundation of the entire scheme by building the theatre and furnishing the stage accessories, but will have to devote its efforts towards the attainment of yearly repetition, continuation, and extension, in the manner I have elsewhere indicated. According to a plan which remains to be discussed in detail, the Society would take up a thousand seats at a hundred marks (£5) each for the three annual performances, and these seats should only be issued to members in accordance with the Society's rules.

“As, moreover, it has always been my intention to offer a larger number of free seats, particularly to young and deserving persons of insufficient means, and as the choice of such is connected with considerable difficulty, it appears to me that at this point some proper means and ways for a combination between the Government authorities and the Society could be found. Already in my earliest communication I pointed towards the final participation of the authorities of the Empire as the return I hoped and called for as soon as I should have succeeded, by means of the first performances of my work, in placing the peculiar character of our artistic tendencies in a clear light. As I may now hope that discerning men of the German nation, like certain Frenchmen, Englishmen, and Americans, have made up their minds to a just estimate of my doings, I may permit myself to hope that the general Society of Patrons will address the German Reichstag with a request for ample support of the annual Festival Plays. To ensure success, an endowment should consist of 100,000 marks (£5,000) per annum, with which sum the corresponding number of seats would be acquired and disposed of in favour of those whom the Imperial Government might choose. This single measure on the part of the Government would be the best adapted to the idea of nationalising the whole undertaking, and therewith, for the first time, a stamp of national significance would be impressed on a theatrical institution as well as upon its administration. For thus the Government would be interested in the preservation of the original character of a theatrical institution, differing widely from all other similar institutions, as it would be interested in keeping the administrative arrangement free from any taint of pecuniary speculation and solely devoted to the furtherance of artistic aims.

“It would lead me too far now already to submit proposals concerning such a future administration, as all this could be settled quickly and easily by per-

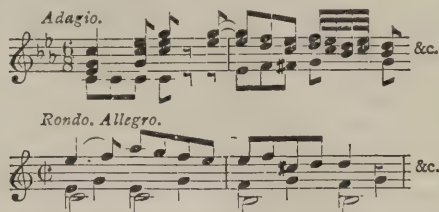
* “Gesammelte Schriften,” vol. ix. p. 371.

sons who care for the thing itself, and not for any pecuniary advantage. But I would, in conclusion, express an earnest wish that preliminary steps be taken at once to organise a meeting of delegates of the Wagner Societies hitherto existing with a view to furthering our object.

RICHARD WAGNER."

SHAKSPEARE and musical glasses are sometimes quoted as representing the extremes of art; but it so happens that the instrument, now heard only in our streets, once engaged the attention of very distinguished people. Dr. Franklin, in a letter to Father Beccaria of Turin, ascribes its invention to "one Mr. Puckeridge," though, if the French encyclopædists be right, the Persians forestalled that individual some little time. Puckeridge, who was an Irishman, appears to have used the simplest apparatus. "He collected," says Franklin, "a number of glasses of different sizes, fixed them near each other on a table, and tuned them by putting into them water, more or less as each note required." This primitive instrument and its maker perished together in a fire near the Royal Exchange in 1759. But Dr. Franklin did something more than write about musical glasses. He largely improved upon the idea of Puckeridge, and, under the name of Harmonica, the instrument he constructed became widely known. The chief executant upon it was a Miss Davis, sister of Cecilia Davis, a well-known opera singer of the day. Both these ladies performed together at the court of Maria Theresa, whose son-in-law, the Duke of Parma, requested Metastasio to write, and Hasse to compose, a Cantata for the purpose of combining their talents. Padre Martini and Jomelli also produced works specially for Miss Davis and her Harmonica. In 1806 Dr. Edmund Cullen, of Dublin, made some further improvements in the instrument, and sent it forth to the world accompanied by many "judicious observations," a portion of which we transcribe for the behoof of those who may not know to what honour, in the opinion of eminent men, the musical glasses at one time aspired. Says Dr. Cullen: "It is indeed incapable of those fantastical divisions to which the taste of modern composers so generally leads, but which, in our estimation, is the sworn enemy of good music, and serves no other end than to exhibit the dexterity of some favourite performer, and overwhelms his hearers with stupid admiration. This is not music, and when I witness such feats of skill, though I acknowledge the difficulty of doing them, I cannot but lament that so much ingenuity is thrown away to so little purpose. Our instrument is not capable of this—at least, not in so great a degree as the pianoforte, violin, and some others; yet if the true and original intent of music is not to astonish but to please—if that instrument which most readily and pleasingly seizes the heart through the ears is best, I have not a moment's hesitation in setting it down as among the best of musical instruments." Happy Dr. Cullen! in that he did not live to see the musical glasses in the gutter, and "fantastical divisions" on the throne of art! But even so, perhaps, the enthusiastic Irishman would have comforted himself with the thought that Mozart, King of Masters, condescended to write for the Harmonica—first, a solo, in 1780:—

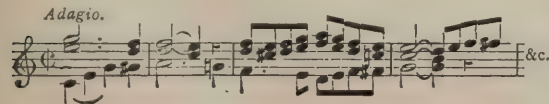
and next (in 1791), an Adagio and Rondo, for Harmonica with flute, oboe, viola, and cello:—



That which Mozart thought it no disgrace to compose, it is no disgrace to play or hear—a fact Mr. Arthur Chappell may note when on the look-out for further novelties.

WHEN we first saw on the title-page of a popular classical pianoforte piece the words "as played by"—a celebrated pianist, we imagined that it was a special edition in which certain alterations performed by this artist were accurately printed. To our surprise, however, we found that it was published precisely as the composer wrote it; and then we began to understand that it was only one more instance of the magic power exercised over the public by the mere name of a favourite executant. With vocal music, however, it now appears that we have gone beyond this; for we see a pianoforte transcription of a solo from a work of Haydn advertised as a certain baritone's "song," an announcement which could only be justified were he either the composer of the piece or the *one* singer who had rendered it in public. We have also collections of compositions by the most eminent masters headed in large letters with the names of Tenor, Soprano, and Contralto vocalists, simply because they happen at various times to have been sung by these artists. It is true that, as a point of honour, the humble name of the composer is afterwards appended to each piece; but the name of the vocalist who has kindly patronised the work is relied upon as the real attraction. Now this plan of saving an amateur the trouble of selection by appending a singer's testimonial to every song may act very beneficially in a commercial sense; but it is fatal to the spread of healthy art. What, for instance, would be said at the Royal Academy Exhibition if, in order to bring purchasers, a certain number of works were to be grouped together by a celebrated judge, and labelled "Mr. —'s pictures," as a proof that he had selected them for special approbation? Surely it is not intended that the pernicious "Royalty" system is to be extended so far that compositions not thus signed should be considered as quite unworthy of public attention.

WHATEVER may be the effect of an organ well played on willing listeners, it is evident that the effect of one badly played on unwilling ones is the very reverse of agreeable. This fact has been strikingly proved in a case lately tried at the Westminster County Court, in which a gentleman occupying chambers in Lincoln's Inn, and engaged in literary pursuits, applied for an injunction to restrain a solicitor living on the floor beneath him from performing on a chamber-organ in his room. It is true that the plaintiff attempted to add weight to his cause by sarcastically hinting that the defendant was an extremely bad performer; but he wisely rested his complaint upon the impossibility of remaining in his house whilst any one was playing upon the instrument, in consequence of the vibration causing a feeling of



"numbness," almost like that produced by galvanism. This evidence was corroborated by others living in the house; but the defendant declared that he felt no vibration at all, although he had gone into other rooms whilst his friends performed upon the instrument; and a solicitor, who resided on the floor below, affirmed that it never disturbed him; and that staying in his office one evening to test the effect of the organ, he had even given instructions to his clerk—in fact, it was clear from his evidence that he rather liked it. Now, whether the playing of an instrument is fatal to the pursuance of literary labours, whilst legal instructions can be pleasantly delivered to a clerk, with an organ accompaniment, is a question we cannot solve; but it scarcely seems fair that in order to entertain half the inhabitants of a house, the other half should be "numbed." This view of the question seemed to be entertained by the Judge, who declared that it was not an "actionable" nuisance, although an "intolerable" one. Such a nice distinction between law and equity cannot be too widely understood; for it is absolutely necessary that we should know what miseries we may cure, and what we must endure. Meantime, however, sanguine reformers will look forward to the day when the verdict upon a trial shall at least be in accordance with the avowed opinion of the Judge; and then we may expect that a nuisance pronounced to be "intolerable" shall also be "actionable."

WE have purposely abstained from alluding to the trial of "Naylor and Wife v. Francis" because, although a verdict was recorded, notice of appeal was given, and the case therefore remained in abeyance. As it is now, however, decided that the appeal shall not be proceeded with, we may say that the case points a moral both to journalists and artists. It seems that Mrs. Naylor (better known as Miss Blanche Cole) was announced to sing at a concert of the Sacred Harmonic Society, but, being ill, her place was supplied by another vocalist. The critic of the *Weekly Dispatch* not being able to attend the performance himself, passed his ticket to another, who, believing that the lady who sang was Miss Cole, supplied information upon which a disparaging notice was written. Upon discovering the mistake an apology appeared in the paper the following week; but this not satisfying Mr. Naylor, the action was brought to recover damages, and it is almost needless to say that the jury, with but little hesitation, gave a verdict for the defendant. Now we have little doubt that Mr. Naylor has discovered by this time that to call witnesses to speak to the talent of a public performer in a court of law is a somewhat hazardous proceeding; and seeing that undoubtedly the remarks in the paper were intended to apply to another lady, we cannot believe that the end he desired justified the means, for a verdict in his favour even would certainly have been merely a nominal one. It is by no means proved, however, that because one party was wrong the other was right. A sin of omission is never so bad as a sin of commission. If the critic of the *Weekly Dispatch* were prevented from attending the concert, no notice should have appeared; but the character of a journal is materially compromised when an unfavourable criticism upon a vocalist is inserted based upon the opinion of one who, in addition to having no special musical knowledge, does not even know one singer from another.

Now, that the Opera-houses are closed and the Crystal Palace Concerts temporarily suspended, it would be an excellent time to consider whether some-

thing could not be done to secure additional comfort to the many music-lovers who frequent the pit of our lyrical establishments (including that recently added by Mr. Carl Rosa), and those who by merely paying for admission to the Crystal Palace on the concert days are privileged to be present at the performance. In both these cases we ask, Why are not tickets for numbered places issued at the doors? Each seat can but be occupied by one person, and whether that person wait an hour in a dense crowd, and then, after a frightful crush, run breathless to a chair, or walk quietly in and take the seat to which he is entitled, cannot by any possibility matter to the management. If it be desirable, after filling all the places, to allow a certain number to stand, let every facility be given to those who content themselves with this position; but it is pitiable to witness, as we often do, a mob of persons packed so closely together that they cannot even move their arms, opposite the pit entrance of an Opera-house, or to see a number of ladies standing, faint and weary, at the doors of the Crystal Palace Concert-room for an hour and a half, and when at length they are admitted, dropping into a seat to wait for another hour for the commencement of the music. It is true that they can occupy themselves by watching their more fortunate neighbours walk majestically into their secured places, or by seeing the instrumentalists gradually assemble in the orchestra; but this relaxation soon becomes somewhat tiresome; and indeed such cool treatment of those who must be considered as subscribers to the concerts reminds us too forcibly of the American editor who, after asking his patrons to wait until after the holidays for the usual editorial matter in his journal, expresses his confident belief that in the meantime they will "read the advertisements with interest."

THE Archbishop of Canterbury has conferred the degree of Doctor of Music on Mr. Gustav Wolff, of Bradford, in consideration of his high musical attainments. We congratulate Dr. Wolff on the honour conferred on him, but we think it should be made plain by the Archbishop whether he intends his power of granting degrees to be a *fons honoris*, or a "back door" to a University. If the former view is accepted by his Grace, it must be evident that several musicians of the first rank in this country are still without title or degree of any sort, and that he might well delight to honour them. If the latter view is held by him, a palpable act of injustice is done to those men who at great pecuniary cost, and risk of professional character, present themselves for admission at the Universities. Moreover, it must not be overlooked that the lower the standard for Lambeth degrees is made, the larger will be the number of those who will commence string-pulling for the purpose of obtaining them. It would in time, therefore, be somewhat doubtful if a really eminent musician would consider it wise to accept such a title. We are at a double loss to know why Mr. Wolff is made a Mus. Doc., because we understand that he for some considerable time has been designated "Dr." We must consult our shilling book on etiquette before deciding whether one apparently twice doctored ought to be called *Herr Doctor-Doctor*, and, if such is the case, whether Lambeth should take precedence of Philadelphia.

MUSICAL BIOGRAPHY.

THE importance of the old Cheque Book of the Chapel Royal as a contribution to the biography of eminent musicians will be best seen by the following extracts. The

Cheque Book was edited by the late Dr. Rimbault for the Camden Society, and is therefore accessible only to members of that body at the present time. The year was then counted in the old style, as beginning on the 26th of March, therefore the second entry, February 1563, is our February 1564, and so in all other cases.

1563. Robert Parsons, sworn in 17th October 1563.
 — William Munday, sworn in 21st February 1563-4.
 1564. Thomas Sampson, gent., in **Ric. Farrant's* room, 24th April.
 1561. Thomas Bird, died in February. Clerke of the checke.
 1566. Richard Edwards, master of the children, died October 31.
 1569. **Richard Farrant*, from Winsore, sworn in 5th November.
 — Robert Parsons, drowned at Newark-upon-Trent 25th January, and *Wm. Bird*, gent., from *Lincoln*, sworn in his place, 22nd February (1569-70).
 1580. Richard Farrant died 30th November.
 1585. Thomas Tallis died 23rd November.
 — John Bull, sworn in January.
 1592. Thomas Morley, sworn in 24th July.
 1597. Nathaniel Giles, gent. and master of the children, sworn in 9th June, from Winsore.
 1598. Jo. Baldwin, sworn in 20th August, from Winsore.
 1602. George Woodson, from Winsore, sworn in 7th October, in *Thos. Morleyes* room.
 — Wm. Lawes, from *Chichester*, sworn in 1st January.
 1603. Jo. Woodeson, from Winsore, sworn 2nd July.
 1604. Orlando Gibbons, sworn in 21st March.
 1607. George Cooke, sworn in 21st January, from Winsore.
 1611. William Lawes resigned his place 5th May.
 1613. John Bull, Doctor of Musick, went beyond the seas without licence, and was admitted into the Archduke's service, and entered into paie there about Michaelmas, and Peter Hopkins a basse from Poule's was sworn in his place the 27th December following: his wages from Michaelmas unto the daie of the swearing of the said Peter Hopkins was disposed of by the Deane of His Majesties sayd chappell.
 1614. Mathew White resigned 25th September.
 1615. Thomas Daye, sworn in 30th September.
 1621. Edmund Hooper, organist, died 14th July, and Thomas Tomkins, organist, of Worcester, sworn in 20th August.
 1623. William Bird, a Father of Musick, died the 4th of July.
 1623. Ralph Amner a base, from Winsore, sworn in 16th December.
 — John Cooke, a basse from Litchfield, sworn Pisteler 16th December.
 1625. Mr. Orlando Gibbons, organist, died 5th June at Canterbury.
 1625. Henry Lawes, sworn in January 1st (1626).
 — Richard Boughton, a base from Winsore, 29th April 1626.
 — John Tomkins, orgt. of St. Paule, sworn in gent. extraordinary for next place of organist.
 1627. William Heather, Doctor in Musick, dyed July.
 1638. John Tomkins died 27th September.
 1660. George Cooke died in August 1660.
 1662. Henry Lawes died October 21st, and Dr. John Wilson, Doctor of Musick, sworn in October 22.
 1663. Charles Husbands, a counter tenor from Windsor.
 1664. Henry Purcell died 11th August. [He was the father of the great composer.]
 1667. Pelham Humfrey admitted 26th October.
 1669. Edward Colman died 29th August.
 — Edmund Slauter, a base from Windsor, 13th October.
 1672. Capt. Henry Cooke, gent. and master of children, died 13th July 1672, and Pelham Humfrey in his place.
 — Burges Howe, a base from Windsor, sworn 11th September 1672.
 1673. Dr. John Wilson died 22nd February, and Richard Gadbury, a counter tenor from Windsor, sworn in 16th March.

1673. John Blow sworne 16th March.
 1674. Pelham Humfrey died 14th July.
 — Dr. Wm. Holder, sworne sub-dean, 2nd September.
 1675. Raphell Courteville died 28th December.
 — Michael Wise, counter tenor from Salisbury, sworne 6th January.
 1676. Dr. Christopher Gibbons died 20th October.
 1678. John Gostling sworne 25th February.
 1679. John Abell 1st May, sworn.
 1682. Edward Lowe, organist, died 11th July, in whose place *Henry Purcell*, 16th September.
 — Thomas Purcell died 31st July.
 1685. John Lenton sworne November 10th 1686.
 1689. Dr. Holder, sub-dean, resigned.
 1695. Henry Purcell died 21st November.
 1696. Dr. Child died 24th March 1696-7.
 1699. Upon a new establishment of a composers place for the Chapell Royal, Dr. John Blow admitted into it.
 1700. Jeremiah Clerk (*sic*) and William Crofts sworn in and to succeed as organists.
 1701. John Weldon sworn in 6th June.
 1707. William Croft, admitted organist 5th November, upon the death of Jeremiah Clerk.
 1708. Dr. John Blow, organist, composer, and master of the children, died 1st October. William Croft then sworn in as master of the children and composer, and John Weldon as organist.
 1736. John Weldon died 7th May, and William Boyce admitted into his place as composer 21st June.
 1737. John Travers admitted organist 10th May.

The above extracts, which are here presented in the briefest form, are not a summary of the contents of the volume, but only samples of its contents. The entries range from the third year of Queen Elizabeth (1561) to the eighteenth year of George II. (December 1744). It might be supposed that two such peculiar additions to the establishment of a Chapel Royal as those of a "violist" and of a "lutenist" must be of ancient date, but we learn from the volume that they are due to the former Elector of Hanover, our George I. Many laudable old customs are enumerated, and, among them, one of an annual present made to the gentlemen of the chapel of a buck, with ten guineas, for their yearly feast. There are still among us some admirers of ancient usages, and perhaps no one of them might be revived with less probability of dissent on the part of those who are interested than the above. Let us, then, hope for its resuscitation.

The sixty pages of biographical notices, which are printed in small type at the end of the volume, add greatly to its interest and value. They are, in many cases, such as only the special researches of the late Dr. Rimbault could have supplied.

JOHN WILLIAM HOBBS

DIED on the 12th of January, at Croydon, aged seventy-seven. Such was the brief record which appeared in the daily journals, recalling to the memories of the elders amongst us one who in his day was considered the sweetest and most finished exponent of English vocal music. He was born August 1, 1799, at Henley-on-Thames, his father being bandmaster of the volunteers there, and was the youngest of a family of sixteen children. At a very early age he showed great natural aptitude for music and tune, which, coming under the notice of Mrs. Keys, one of a travelling company of actors, and of her husband, the leader of the orchestra, resulted in the appearance on the stage of Master Hobbs, aged three years, "dressed in white frock with blue ribbons, and red shoes," in which becoming costume he sang the ballad "Over the mountains, and over the moors," to the delight of the British public. At five years of age he became a chorister of Canterbury Cathedral, his father having been appointed "singing man" in the same church. Here the beautiful voice of the lad attracted general attention, and, coming under the notice of John Goss, a well-known master and singer of London, he obtained the transference

of the services of the clever child to himself. Hobbs, whilst under apprenticeship to Goss, soon acquired celebrity and popularity, especially with the members of the Royal family. The programme of the "Grand Norwich Festival" of 1813 records the names of the principal performers as Master Hobbs, Mrs. Dickons, Mrs. Bianchi-Lacy, Miss Booth, Mr. Braham, Mr. Goss, Mr. Bellamy, and Professor Hague.

Hobbs's voice breaking, he had to leave his master and fellow-pupils, James Turle, afterwards organist of Westminster Abbey, and Goss, now Sir John; but his enforced idleness was of short duration, for he was very soon afterwards appointed tenor singer in the Colleges of Trinity, King's, and St. John's, Cambridge. From thence he migrated to St. George's Chapel, Windsor, where his father had already become one of the choir. In April 1827 he made his final remove to London, having been appointed, by Royal command, one of the Gentlemen of the Chapels Royal, and in October 1836 he received the additional appointment of Lay-Vicar of Westminster Abbey. These offices he held until his death, although for some sixteen years past he had been on the retired pension list. Hobbs sang at the funeral of George III., and the coronations of George IV., William IV., and Victoria. His contemporary, Henry Phillips, wrote of him thus: "Possessing a tenor voice of even and beautiful quality, combined with taste and expression, remarkable for his refinement, high appreciation, and conception of all good poetry, I never heard any one impart such beauty and elegance to that charming composition 'In native worth.' It was perfect in refinement and intellect." Hogarth's "Memoirs of the Opera" also bear similar testimony. Hobbs was the author of many pieces of occasional poetry now forgotten, and also the composer of a great number of songs, about two hundred of which are published. The best known and remembered are "The Captive Greek Girl," "Phyllis is my only joy," "Eulalie," "My ancestors were Englishmen," and "The Old Temeiraire."

During the last twelve years of his life Hobbs had been confined to his bed; his death was therefore not unexpected. He was buried in the family grave in Norwood Cemetery. The Reverend Precentor of Westminster Abbey officiated at the funeral, and as a mark of respect, funeral anthems were performed on Sunday, the 21st ult., at the Chapel Royal, St. James's, and Westminster Abbey.

ST. PAUL'S CATHEDRAL.

THE annual Dedication Festival of St. Paul's Cathedral was held on the Feast of the Conversion of St. Paul (the 25th ult.). At the afternoon service the ordinary Cathedral choir was supplemented by a fine band of fifty performers and a special choir numbering three hundred and fifty. The effect produced by the admirable rendering of the Overture to "St. Paul" when the bishop, dean, and clergy had taken their seats was exceedingly fine. The vast space of the dome gives a mellowness and tenderness to the tone of string-instruments which is never heard in a concert-room. The Psalms were chanted by the Cathedral choir; but at each of the glorias the full band and chorus burst forth grandly. The Magnificat and Nunc Dimittis were composed by Mr. G. C. Martin, the sub-organist, and no two opinions can have been formed as to their merits; both the vocal and orchestral writing are bright and free, and the quartet, "And His mercy," is really beautiful. Mr. Martin may be congratulated on having added one more to the list of excellent orchestral Canticles which the great services at St. Paul's are gradually calling into existence. The usual selection from the Oratorio of "St. Paul" took the place of the Anthem, and was performed in a manner which calls for unqualified praise. Mr. Winn supported the bass part with his usual good taste, and Mr. Kenningham's fine tenor voice was heard to the greatest advantage in the well-known recitatives and songs. It is not difficult to foresee that Mr. Kenningham will take a high position in his profession. Mr. De Lacey and Mr. Kempton took other prominent parts, and the boys of the Cathedral did ample justice to

the soprano parts. More than eight thousand people assembled to take part, and their reverent demeanour showed that the grandeur and solemnity of the occasion were not lost sight of.

MONDAY POPULAR CONCERTS.

THESE Concerts re-commenced after the Christmas vacation on the 8th ult., a special feature in the programme being Mozart's Divertimento in B flat, for two violins, viola, violoncello, and two French horns, on this occasion, however, a *contra basso* part being added. The solo pianist was Mdlle. Krebs, who performed Beethoven's Sonata in F minor (Op. 57), the last movement of which, more particularly, was excellently rendered. At the second concert mention must be made of Brahms's "Liebeslieder Waltz," for two performers on the pianoforte and four voices—the pianists being Mdlle. Krebs and Miss Agnes Zimmermann, and the vocalists Mdles. Sophie Löwe and Redeker, Messrs. Shakspeare and Pyatt—which by their tunefulness and elegance thoroughly enlisted the sympathies of the audience. Unfortunately a severe domestic affliction compelled Herr Straus to absent himself temporarily from these concerts, and his place was most ably supplied by Mr. Henry Holmes. The third concert contained no novelty, but Beethoven's thirty-two variations in C minor afforded Mdlle. Krebs another opportunity for displaying her exceptional qualifications as a pianist of the classical school, and Mendelssohn's "Tema con variazioni" for pianoforte and violoncello, in which she was joined by Signor Piatti, was a welcome item in the programme. The Saturday Afternoon Concerts continue to attract large audiences, the appearance of Mr. Sims Reeves on the 13th ult. having no doubt been mainly the cause of the room being almost inconveniently crowded on that day.

SACRED HARMONIC SOCIETY.

NEXT to "Israel in Egypt," perhaps no one of Handel's Oratorios is so well adapted to display the resources of the Sacred Harmonic Society as "Solomon." It is true that, in consequence of the positive badness of the book, it can but interest an audience through its music; but not only the grandeur of many of the choruses, but the force and pathos of the solos, never fail to move the most impassive listeners; and it is a marvel, therefore, to us that the work appears so seldom in the programmes of the Society. Of its performance on the 26th ult. little need be said, for the principal vocalists—Madame Edith Wynne, Madame Patey, and Mr. Henry Guy—were the same who sustained the solo parts at the last presentation of the Oratorio in 1874. If anything could reconcile us to the music of "Solomon" being written for a contralto, it certainly would be the excellent rendering of it by Madame Patey, who on this occasion threw so much pathetic feeling into the air "What tho' I trace" that she received an encore, which we regret to say she was too ready to accept. Mr. Guy delivered his florid solos in a most praiseworthy manner, and Madame Edith Wynne was, as usual, highly successful. A good word, too, must be given to Miss Julia Wigan, who in all the music allotted to her displayed a good voice and cultivated style. Mr. Maybrick had but little to do, but that little was given with commendable care and judgment. Many of the choruses went admirably, the few points of hesitation being scarcely observed by the majority of the audience. Loud singing must of course result from loud instrumentation, and we can, therefore, forgive the choir for much undue forcing of the voices; but why in the chorus "May no rash intruder" the phrase "Ye zephyrs, soft breathing, their slumbers prolong" should be sung *forte* we cannot divine. However, the chorus was encored and repeated, and this fact must, we presume, be accepted as a proof that our objections were not shared by the general audience. The two double choruses, "From the censer" and "Shake the dome," were given with admirable precision; and much praise must be awarded to Sir Michael Costa, who conducted so steadily and watchfully as to inspire both band and choristers with the utmost confidence.

ALTHOUGH the performance of the five-act Opera, "Biørn," at the Queen's Theatre, on the 17th ult., occupied nearly four hours, a review of its musical merits needs but a small amount of space in our journal. To act the story of "Macbeth" in Norway, instead of Scotland, and not only to alter the names of the principal characters, but to make *Banquo* a youth in love with *Lady Macbeth*, and to transform the Witches' Incantation into a dance round a copper by three pretty girls, might be rather amusing in a burlesque; but Mr. Frank Marshall, the author of the book, has done all this in sober earnest, and the result was of course that laughter ran through the house in what should have been the most thrilling portions of the drama. Whether Signor Lauro Rossi (Director of the Royal College of Music, Naples), the composer of the opera, instinctively grasped the character of the materials entrusted to him we cannot say, but certainly his music is as bold a travesty as the *libretto*, in proof of which we need do no more than mention that the sleep-walking scene of *Lady Macbeth* is musically represented by a canonet about her "soft white hand," and that amidst the tragical surroundings of the catastrophe at the conclusion of the opera some trivial dance strains are introduced which certainly would have made the "judicious grieve" had they not by that time become too merry to grieve about anything. Even in purely Italian music we at least expect a certain amount of "prettiness"; but Signor Rossi, with but few exceptions, has so kept to the dead level of commonplace that the ear becomes perfectly wearied, and a chorus of waiting-women in the fourth act and a bright little Serenade for *Rollo* (*Banquo*) were positively refreshing, therefore, by the force of contrast. An apology was made for Mrs. Fitzinman Marshall, who played *Lady Elfrida* (*Lady Macbeth*), on the score of indisposition, and therefore we reserve any remark upon her vocal powers until we have a more fitting opportunity of judging; but much praise must be given to Miss Cora Stuart, who sang the music of *Rollo* so excellently as to win the most earnest applause of the evening. Signor Mottino, too, as *Biørn* (*Macbeth*), although with rather an unsympathetic voice, displayed much merit both vocally and histrionically; and on the whole the minor characters were fairly supported. The orchestra, although as a rule too loud, went well under the direction of Signor Tito Mattei; and the chorus had evidently been carefully drilled by Mr. J. Pittman. Respecting the extraordinary introduction of two Scottish melodies in this work, Mr. F. Marshall has written a letter to a contemporary explaining that this was done at his suggestion, because Norwegian music was "not easily obtainable." This may be a very good reason for not using any national airs of Norway, but we fail to see how it accounts for the use of the national airs of Scotland, even admitting Mr. Marshall's reminder of the "close connection between the inhabitants of Norway and the Northern Scots."

DURING the past month Professor W. F. Barrett, F.C.S., gave an interesting lecture at the London Institution, on the analogy of sound and light. The lecture was illustrated with many beautiful experiments, in which the electric lamp and sensitive flames were employed. After remarking on the differences between the vibrations of light and those of sound, Professor Barrett passed on to treat of the analogy of law which they displayed. The extinction of luminous and sonorous sounds was effected in a similar way to that in which two pendulums swinging in opposite directions from a bar mutually counteracted, with regard to the bar, the effect which either would have produced. Two luminous waves of different direction uniting would produce darkness, two sonorous waves would produce silence, and two water waves would produce stillness. Light reflected from a mirror gathered into a focus, and sounds also had their focal distance from which they affected a sensitive flame. There was a striking analogy between music and colour; the rate of vibration in sounds gave rise to the gamut, and in colours the rate of vibration in like manner gave rise to the notes forming the spectrum. The colours of the spectrum showed a sequence analogous to

the sequence of pitch in the gamut. Newton thought that there might be a correspondence between the length of the spectrum colours and the vibrations of musical sounds, but the true relationship was between the vibrating pitch of colour and the vibrating pitch of sound. The extreme limits of the spectrum embraced an octave in music. Calling red 100, the proportionate vibration of orange was 89, that of yellow 81, that of green 75, that of blue 69, that of indigo 64, that of violet 60, that of ultra-violet 53, and an obscure or extreme violet 50. The vibration of C in music corresponded to that of red in colour, and taking C as 100, the vibration of D was 89, that of E 80, that of F 75, that of G 67, that of A 60, that of B 53, and that of C 50. The vibration of unison, rendered visible, produced on a screen the figure of a circle, that of an octave formed a figure resembling 8, and combinations of figure formed by the visible reflection of intervals of a fourth, a sixth, &c., were proportionately complicated. This was shown by the lecturer by means of tuning forks and sensitive flames; and it was noteworthy that the figure of a discord was as perplexing to the eye as the sound was objectionable to the ear. The exquisite colour produced by permanganate of potash was composed of red and blue, colours which were in harmony, and this corresponded to a fifth in music.

THE recent Examinations of Trinity College, London, were held simultaneously in London, Manchester, and Dublin. At the Manchester Branch the Academical Board was represented by the following examiners (*viva voce* only): J. Morgan Bentley, Mus. Bac., Cantab., Licentiate in Music, Trinity College, London, Principal Branch Professor; J. Kendrick Pyne, Organist of Manchester Cathedral; and Horton C. Allison, Mus. Bac., Cantab., A.R.A.M.; at Dublin by T. R. G. Jozé, Mus. Bac., Trinity College, Dublin, Licentiate in Music, Trinity College, London, Principal Branch Professor. Thirty-four candidates entered, of whom twenty-three passed, as under: *Licentiates in Music*.—Jacob Bradford, Mus. Bac., Oxon.; W. H. Gater, Mus. Bac., Dublin; Alfred King, Mus. Bac., Oxon.; A. E. Tozer, St. Leonards. *Associates in Music*.—F. Howard Amory, Student of Trinity College, London; W. F. Austin; W. H. Bridge; the Rev. Joseph Cater, M.A., Trinity College, Manchester Branch; E. Carrington, Trinity College, London; A. H. Collyer; G. Havelock; W. H. Holloway; F. Ives, Trinity College, Manchester Branch; J. J. Laskey; C. F. Lloyd; H. Ripley; T. Selby; A. Thomson, Trinity College, London. *Students in Music*.—F. H. Crew; Sidney Jones, Vaughan Scholar, Trinity College, London; H. Pickup; H. Williams, Trinity College, Dublin Branch. *Preliminary Arts only*.—Alfred Williams. The following gentlemen were the principal examiners: *Harmony*.—J. F. Bridge, Mus. Doc., Queen's College, Oxford (and of Westminster Abbey); John Abram, Mus. Doc., New College, Oxford; John W. Hinton, M.A., Mus. Doc., Trinity College, Dublin; T. Osborne Marks, Mus. Doc., Trinity College, Dublin (and of Armagh Cathedral). The harmony Prize was not awarded.

WE understand that the arrangements for the Leeds Festival, to commence on the 26th September next, are in active progress. Mr. James Broughton has been again elected chorus-master, and, with the sub-committee, will immediately proceed to select the Festival Choir. In addition to Professor Macfarren's new Oratorio, "Joseph," a Cantata called "The Fire King," by Mr. Walter Austin, has been accepted, Mr. Henry Smart having found it impossible to complete a secular Cantata which he had promised to write for the occasion. Several composers of eminence have also been communicated with relative to new works; and offers have been made to some of them to write specially for the Festival. The Executive Committee have recommended that the Festival should comprise seven chief performances, on four mornings and three evenings; and also that one of the morning concerts should be secular, and include a Symphony. So far as it has been at present arranged, the following are the principal works selected, and the days of performance: Wednesday: Morning—Mendelssohn's "Elijah"; Evening—Austin's Cantata, "The Fire King," and a miscellaneous concert.

Thursday: Morning—"Walpurgis Night," a Symphony, and miscellaneous secular concert; Evening—Selection from Handel's works, including an Organ Concerto. Friday: Morning—Macfarren's "Joseph," and (if time permit) some short Mass or other work; Evening—Miscellaneous concert, with a Symphony. Saturday: Morning—Bach's Magnificat, Bach's Motett "I wrestle and pray," and Beethoven's "Mount of Olives." The Guarantee Fund now amounts to £11,470—being £4,500 more than the total fund in 1874.

THE Choir House in which the twenty choristers of Westminster Abbey will in future be lodged was opened for their reception on Monday afternoon, the 22nd ult., with an entertainment in celebration of the event, which was attended by the Dean, the Sub-Dean (Lord John Thynne), Archdeacon Jennings, Canon Duckworth, Canon Farrar, the Precantor (the Rev. S. Flood Jones), the Rev. J. Troutbeck, the Rev. W. Harrison, the Chapter Clerk (Mr. C. S. Bedford), Mr. John Thynne, Mr. Turle, Dr. Bridge, Mr. Sanders (the late master of the choristers), and other residents in the Precincts, and by the parents of the boys. The proceedings commenced with an address by the Dean, who, after stating the objects with which the Chapter had made this new provision for the choristers, gave them some kindly words of welcome and advice. The boys then admirably performed, under the direction of Dr. Bridge, a Cantata by Carl Reinecke entitled "Little Snowdrop," the accompanying text, translated from the German by the Rev. J. Troutbeck, being read by him between the vocal numbers. At the conclusion of the Cantata the visitors dispersed over the premises to inspect the arrangements, which seemed to give general satisfaction. Mr. W. Sheil, who has for six years been the schoolmaster of the choristers, has been appointed in addition Master of the Choir House, and will be assisted in the superintendence of it by Mrs. Sheil. The Rev. J. Troutbeck, Minor Canon of the Abbey, will hold the office of Controller, which involves a general supervision of the education and management of the choristers.

THE Christmas and New Year meetings of the Tonic Sol-fa College have just been concluded at the Literary Institute, Aldersgate Street. Among those who took part in the proceedings by reading papers, delivering addresses, or performing music were—Mr. Curwen, Mr. A. J. Ellis, F.R.S., Rev. E. P. Cachemaille, M.A., vicar of St. James's, Muswell Hill, Mr. Proudman, Conductor of the Tonic Sol-fa Prize Choir, Mr. McNaught, R.A.M., Teacher of Music in Homerton Training College, Messrs. Evans, Miller, and Dobson, Inspectors of Music to the School Boards of London, Glasgow, and Birmingham respectively, Mr. Venables, Conductor of the South London Choral Association, Mr. J. S. Curwen, R.A.M., Mr. Arnold Kennedy, M.A., Professor Kennedy, of University College, London, and Mr. Griffiths, Secretary of the College. The audience consisted of teachers and students, and the subjects discussed were chiefly of a practical kind, including voice training, the classification of voices in choirs, the elementary teaching of the pianoforte, the training of pupil teachers, conducting, and the various appliances of the Tonic Sol-fa method. There were also lectures illustrated by music, on the form of the Rondo, Minuet, and Sonata, on Wagner, and on the employment of modern harmony in Congregational Music. At the first meeting, the corporate seal of the College was attached to the conveyance of a piece of land at Forest Gate, bought for the purpose of erecting buildings, which are imperatively needed for the classes conducted by the College.

At the meeting of the Society for the Encouragement of the Fine Arts, on Wednesday the 10th ult., Mr. Ferdinand Praeger delivered a very interesting lecture upon "Richard Wagner's Tetralogy." The lecturer commenced by giving an epitome of the plot of "Der Ring des Nibelungen," during the description of which the philosophical ideas therein embodied were explained. An opera-house for the purpose of giving this representation was absolutely necessary, as at no other house was it possible to devote the time, nor adequately illustrate the art theories of the com-

poser. Referring to the instrumentation (which is usually characterised as boisterous), the lecturer pointed out that the additional wind instruments and the arrangement of the resonance-boards mellowed the combined effect, and preserved unbroken the waves of sound that issued from "the abyss." In describing the arrangements of the auditorium, Ruskin was quoted to confirm Wagner's idea that the interior of a theatre should be modelled on the simplest pattern, and without any attempts at decoration. Two excerpts from the "Rheingold" were performed by Miss Blanche Wyatt on the piano, and Mr. Dwyer sang Siegmund's "Liebeslied" with marked success.

THE third Festival of the Sion College Choral Union took place in St. Paul's Cathedral on the 16th ult. The voices were about 500 in number. Mr. E. J. Hopkins acted as conductor, and Mr. Martin and Dr. Stainer presided at the organ. The Canticles were sung to a simple chant service by Dr. Stainer, in F; and the Anthem, "I desired Wisdom," was written expressly for the Choral Union by the same composer. Both were well performed, but especially the latter, in which the picturesque trio for boys' voices was admirably sung by the cathedral choristers. It may be remembered that Dr. Bridge contributed the music for the second Festival given by the Union, and Mr. E. J. Hopkins that for the first. We are glad to find that the good work unobtrusively done by this association is being gradually appreciated; the Cathedral was better filled than on any previous Festival, and the whole service gave general satisfaction.

WE are glad to find that the valuable services of Mr. George Watts, the Manager and Musical Director, at Brighton, of Messrs. J. B. Cramer and Co., are about to receive a substantial recognition. By the organisation of concerts of the highest class, he has done much towards familiarising the public with the standard musical works; and not only in forming a body of choristers, numbering some 200 members, fully capable of taking part in the great oratorios, but in promoting musical entertainments for the benefit of the local charities, he has worthily earned the gratitude of the musical public. It is proposed to give a ballad concert on the 9th inst., at the Royal Pavilion, for his benefit, at which many of the most eminent vocalists will appear; and as highly distinguished patronage has already been secured, we have every reason to believe that the efforts of those desirous of recording their appreciation of Mr. Watts's labours will be rewarded as they deserve.

THE St. George's Glee Union commenced its eighth year's series of Monthly Concerts at the Pimlico Rooms on the 5th ult., when a well-selected programme was performed, and the hall was crowded. The choir was heard in the glees "Blow, blow, thou winter wind" (Stevens), "In the lonely vale of streams" (Callcott), and "Here, in cool grove" (Lord Mornington); also the part-songs "For the New Year" (Mendelssohn), "Who shall win?" (Pearsall), and Rossini's "Carnovale." Miss Julia Augarde made her *début* as a vocalist, and was much applauded in "When I remember" (Macfarren). Madame Belval gave "I love my love," (Pinsuti) and "Bonnie Dundee," and Mr. Thurley Beale was highly successful in a new song, "The Goodwin Sands" (Scarsbrook), accompanied by the composer. Mr. G. F. Smith, R.A.M., played two brilliant pianoforte solos, "Masaniello" (Thalberg) and "La Chasse" (Heller), with excellent effect. Mr. Garside conducted, assisted by Mr. J. Monday.

MR. WILLIAM SHORE, who died at Buxton on the 16th ult., in his 86th year, was well known not only as an excellent musician, but as a composer; his music to Burns's "Willie brew'd a peck o' maut" being perhaps the most popular of his works, although many of his sacred pieces have met with much success. He was also the founder and original Conductor of the Manchester Madrigal Society, one of the promoters of the Gentlemen's Glee Club, and intimately connected both with the Manchester Choral Society and the Hargreaves Musical Society. Mr. Shore was much respected in private life. Of Sir Henry Bishop, Madame Malibran, and Clara Novello he was the personal friend, the last-named artist always making his house her home on visiting Manchester.

♩ **Saviour of the World**

FULL ANTHEM

BY

SIR JOHN GOSS,

COMPOSER TO HER MAJESTY'S CHAPELS ROYAL, AND ORGANIST (RETIRED) OF ST. PAUL'S CATHEDRAL.

London: NOVELLO, EWER & CO., 1, Berners St. (W.) and 80 & 81, Queen St. (E.C.) New York: J. L. PETERS, 843, Broadway.

Andantino. mp

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

Accomp.
(ad lib.)

♩ = 60.

O Sa-viour of the world, O Sa-viour of the

O Sa-viour of the world, O . . Sa-viour of the

O Sa-viour of the world, O Sa-viour of the

O Sa-viour of the world, O Sa-viour of the

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us, Save us, and

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

sf

world, Who by Thy Cross and pre-cious Blood hast re-deem-ed us,

help us, Save us, and help us, O Sa-viour of the

Save us, and help us, Save us, and help us, O Sa-viour of the

Save us, and help us, Save us, and help us, O

Save us, and help us, Save us, and help us, help

world, O Sa-viour of the world, O Sa-viour, Who by Thy

world, O Sa-viour of the world, O Sa-viour, Who by Thy

Sa-viour of the world of the world, O Sa-viour, Who by Thy

us, O Sa-viour of the world, O Sa-viour, Who by Thy

do. *f* *dim.* Cross and pre-cious Blood hast re-deem-ed us, Save us, and

do. *f* *dim.* Cross and pre-cious Blood hast re-deem-ed us, Save us, and

do. *f* *dim.* Cross and pre-cious Blood hast re-deem-ed us, Save us, and

do. *f* *dim.* Cross and pre-cious Blood hast re-deem-ed us,

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we humbly beseech Thee, beseech Thee, O

help us, we hum-bly beseech Thee, O Lord, we hum-bly beseech Thee, O

Lord, O Sa-viour of the world, O

Lord, O Sa-viour of the world, O

Lord, O Sa-viour of the

Lord, O Sa-viour of the world, O save us, and

cres. Sa-viour of the world, *sf* O Sa-viour, Who, by Thy Cross and pre-cious *cres - - cen - - do al f*

cres. Sa-viour of the world, *sf* O Sa-viour, Who, by Thy Cross and pre-cious *cres - - cen - - do al f*

cres. world, *cres.* O Sa-viour of the world, Who, by Thy Cross and pre-cious *cres - - cen - - do al f*

cres. help us, *sf* O Sa-viour, Who, by Thy Cross and pre-cious *cres - - cen - - do al f*

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save . . us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

Blood hast re - deem - ed us, Save us, and help us, we

hum - bly be - seech Thee, O Lord, O sa - viour of the world, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

hum - bly be - seech Thee, O Lord, O save us, Save us, and

Rather slower. help us, we hum - bly be - seech Thee, O Lord, . . . A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

help us, we hum - bly be - seech Thee, O Lord, A - men, A - men.

Rather slower. help us, we hum - bly be - seech Thee, O Lord, . . . A - men.

Ped. pp

THE following inscription has been placed on the slab that now marks the grave of Clementi in the South Cloister of Westminster Abbey:—

MUZIO CLEMENTI
CALLED
"THE FATHER OF THE PIANOFORTE"
HIS FAME AS A MUSICIAN
AND COMPOSER
ACKNOWLEDGED THROUGHOUT EUROPE
PROCURED HIM THE HONOUR
OF A PUBLIC INTERMENT
IN THIS CLOISTER
BORN AT ROME 1752
DIED AT EVESHAM 1832

AN Australian paper lately forwarded to us contains illustrations of three new music warehouses in Melbourne, one belonging to Messrs. Allan and Co., another to Messrs. Glen and Co., and a third to Messrs. Nicholson and Ascherberg. All these buildings are situated in Collins Street East, and although varying in the styles of architecture are most imposing in appearance. The description of these establishments proves that elegance and utility have been equally provided for in their construction, and the existence of such extensive premises in close proximity, devoted entirely to the music trade, affords abundant evidence of the increasing taste for the art in the Colony.

A CONCERT was given by Mr. T. Loder Childerstone at Ladbroke Hall, Notting Hill, on the 25th ult. The vocalists were Miss Orridge, who sang Barnby's "When the tide comes in" with good effect, Miss Kate Hardy, Miss Marion Woods, Mr. Maisey, Mr. Stedman, who obtained recalls for his two songs, "Oh, come in thy beauty" (G. Fox) and "Trust" (Marriott), and Mr. Ion Cante. The Orpheus Vocal Quartett contributed two glees, and Mdlle. Gabrielle Vaillant contributed two violin solos, which were much applauded. Pianoforte solos were played by the concert-giver, and Mr. Mallitt Jones conducted.

A DRAMATIC entertainment was given by the Choir-boys of St. John the Baptist, Great Marlborough Street, in the Lecture Room of the Church, on Thursday, 18th ult. The pieces represented were "Incognito" and "The Poor Relation." In the first named, W. Bishop (Eugene) and C. Ward (Marcel) gave highly satisfactory delineations of the mysterious travellers, and were well supported by Messrs. J. and H. Hunt, H. Lee, W. Cook, and W. Kirwan. The same praise is due to the performance of "The Poor Relation," in which the principal parts were taken by Messrs. Lee, Ward, Bishop, Cook, and Hunt, all of whom were much applauded for their exertions. Mr. Bruce presided at the pianoforte.

THE *Pall Mall Gazette* has the following paragraph: "*Galignani* states that M. Schœlcher, Senator, has just presented to the library of the Conservatoire de Musique at Paris a valuable collection of English music which has taken him nearly twenty years to form. Within the last sixty years old music has doubled in rarity and price; and a collection like that in question represents, first of all, an important sum of money; and, next, an infinity of research and care. What is most striking in this matter, from its interest and scarcity, is a quantity of English airs, gathered together about 1797 by Joseph Baildon, who employed many years in assembling this series of curious memorials."

MR. COTSFORD DICK, already well known as the composer of some graceful pianoforte pieces, has added to his fame by the music written for "Our Dolls' House," a clever piece recently produced at the entertainment of Mr. and Mrs. German Reed. Some of the songs are extremely tuneful, the concerted pieces are full of life, and a minuet, danced by all the "dolls," is a highly characteristic composition. The principal parts are most ably sustained by Misses F. and M. Holland, Leonora Braham, Messrs. A. Law, A. Reed, and Corney Grain; and the little Operetta seems likely to attain a lasting popularity.

THE Scholarships founded by the Fishmongers' Company in the National Training School for Music having become vacant by the election to Royal Scholarships of both the holders, thirty-one candidates, nominated by the Court, attended at Fishmongers' Hall for examination by Mr. John Hullah and Mr. W. G. Cusins. Eight of them were selected for a re-examination, and at its close the examiners, expressing their regret that there was not a scholarship for each, announced that the successful competitors were Miss Florence Clara Creese and Miss Alice Lemmon.

AN Evening Concert was given in Hawkstone Hall, adjoining Christ Church, Westminster Road, on Tuesday the 16th ult., in aid of the London City Mission, in which the following artists took part: Madame Edith Wynne, Miss Annie Butterworth, Miss Helen D'Alton, and Mr. Chaplin Henry; flute, Mr. E. Stanley Butler; pianoforte, Mr. Brinley Richards and Mr. F. G. Edwards (Organist of Christ Church), who also accompanied the vocal music. There was a large and appreciative audience, and the concert was in every respect a decided success.

WE should be glad to draw attention to a transposing key-board, which we have lately seen at the establishment of Messrs. Berrow & Co., New Bond Street, agents for the pianofortes of Pleyel, Wolff & Co. This key-board can be fitted to any pianoforte; and as it can be removed without the slightest difficulty, the instrument can be used with or without it, at pleasure. For amateur vocalists this will be a great boon, as by merely moving the key-board a song can be immediately transposed to any key.

A CONCERT took place at the Working Men's Institute, Bermondsey, on the 23rd ult., under the direction of Mr. Stedman, assisted by Miss Jessie Royd, Miss Ada Muriel, Mr. Thurley Beale, Mr. J. C. Beuthin, and Miss Florence Sanders, whose brilliant performance on the pianoforte was a great feature of the concert. "Trust," a new song, was introduced by Mr. Stedman, and "Goodwin Sands," by Mr. Thurley Beale, both of which were well received.

MISS CLARA HODGSON gave her first Concert at the London and South-Western Literary and Scientific Institution on Monday evening the 22nd ult., when an excellent programme was provided. Miss Hodgson was highly successful in all her songs, and received several encores. The other vocalists were Misses Dunn and Mills, Messrs. Weston, Mills, Goodfellow, Kitton, and Hulford. Mr. T. Merton Clarke was the accompanist.

IT is with sincere regret that we announce the death of Mr. Fred. Sullivan, brother of Mr. Arthur Sullivan, which occurred on the 18th ult. Both as an actor and a vocalist he was well known and highly appreciated; his most popular character, perhaps, being that of the Judge in his brother's clever Operetta, "Trial by Jury."

ON the 9th ult. Mr. Warwick Jordan, who has been organist and director of the choir of St. Stephen's, Lewisham, for nearly eleven years, was presented with a testimonial, consisting of a handsome silver-mounted ivory bâton and a purse of fifty sovereigns, by the choir and congregation.

GRAUN'S "Passion" ("Der Tod Jesu") will be sung at special services, to be held at St. Gabriel's Church, Pimlico, on the Wednesday evenings in Lent (commencing on Ash Wednesday), under the conductorship of Mr. Marcellus Higgs, organist and director of the Choir.

THE *Athenæum* announces that Mr. W. H. Gladstone, M.P., is engaged on a translation of Thibaut's work "On Purity in Musical Art," and has added a memoir of the Author. It is to be published by Mr. Murray.

THE Gresham Lectures on Music will be delivered by Dr. Wyld, in the Theatre of Gresham College, on the 27th and 28th instant and March 1 and 2. The lectures commence at 8 o'clock, and the admission is free.

THE Countess Pepoli, better known in the musical world as Mdme. Alboni, was recently married in Paris to M. Charles Zieger, a captain in the Paris Republican Guard.

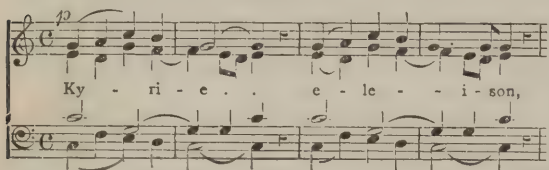
REVIEWS.

Messe du Sacré Cœur de Jésus; pour Chœur à 4 Voix et Orchestre. Par Ch. Gounod. Partition, Piano et Chant. [Paris: H. Lemoine.]

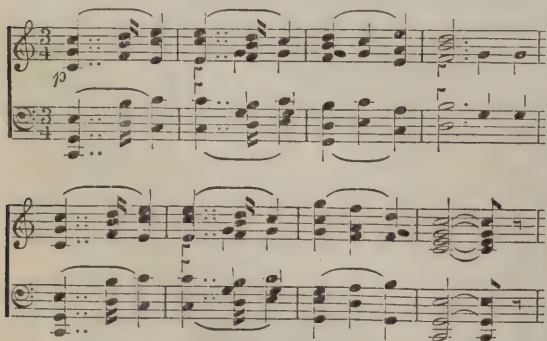
THE present work is M. Gounod's latest contribution to Church music. It was first performed in the Church of St. Eustache, Paris, at the Festival of St. Cecilia, on the 22nd of November last. While by no means of equal value throughout, it must as a whole be pronounced far superior to the earlier "Messe Solennelle," in G major (also a "Cecilian" Mass). There is in the former a theatrical, in places we might almost say a clap-trap, element, which is wanting in the present work—at least so far as can be judged from the pianoforte score. M. Gounod has sought in many parts to give an ecclesiastical tone to the music by the employment of quasi-antique harmonic progressions. Of fugue, strictly speaking, there is no example in the work, though several points of more or less free imitation are to be met with.

The Mass is in the key of C major, and, with the exception of the "Benedictus" and the "Communion" (the latter an orchestral number), is for full chorus throughout. Whether the composer has done wisely in limiting his resources by not availing himself more largely of solo voices may be questioned. In some of the longer movements, especially the "Gloria" and "Credo," the introduction of the quartet would undoubtedly have given more variety to the colouring, and been felt as a relief after the long continuance of choral music.

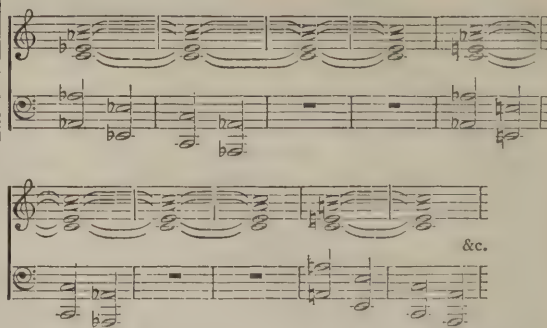
The "Kyrie" is by no means one of the best portions of the Mass. The opening subject—



is not to our mind particularly interesting; and, though skilfully treated, the whole number is wanting in inspiration. The "Gloria" is very much finer. The opening movement, it is true, we do not care for; here, as in his earlier Mass, M. Gounod, with the evident idea of representing angelic music, has given the whole of the first portion of the hymn *piano*. The voices have, till the end of the movement, nothing but repetitions of the dominant, G, in unisons and octaves, and are accompanied by this somewhat commonplace subject for the orchestra:—

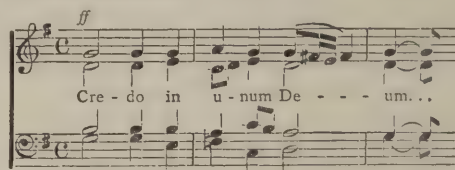


but at the change of time to *Allegro C*, for the "Laudamus te," the music greatly improves. A bold subject is announced by the basses, and taken up in free imitation by the other parts. The "Domine Fili," also treated in imitation, is of great beauty, but too long for quotation. A remarkably fine progression will be found on page 18 of the score, of which we must quote merely the harmonies. It occurs at the words "Qui sedes ad dexteram Patris":—



Something very similar will be found at the beginning of the "Sanctus" of Schubert's Mass in A flat, lately published. Did Gounod get the idea from him, or is the coincidence accidental? The chromatic harmonies on the "Miserere" (pp. 18, 19) are extremely effective; but from the "Quoniam" to the end of the movement the music is less striking, an unusually long dominant pedal point, of twenty-two bars, being the chief feature worthy of note.

The "Credo," in G major, is to our mind the finest part of the Mass, being excellent throughout. After a broad introduction of five bars for orchestra, the chorus enters *fortissimo*, without accompaniment, with a subject which sounds like a harmonised plain chant:—



and the alternations of orchestra and voices are continued for some time. Among the many interesting points of this number must be especially mentioned the "Crucifixus," with its expressive figure of accompaniment, and the powerful setting of "Et iterum venturus est," with the bold modulation at the word "Judicare," the dominant seventh of A flat being followed immediately by the tonic of B flat major.

The "Sanctus" is one of the less interesting parts of the Mass; but the "Benedictus" is both new in form and charming in detail. Here alone through the work the solo quartet is introduced; and the novelty of the movement consists in the frequent interruption of the quartet by the chorus, not (as in Beethoven's Mass in C) echoing the soloists, but with the words "Osanna in excelsis" in broad chords.

The "Agnus" has some resemblance to the corresponding movement in Verdi's Requiem, both in its general character and in its unisonous opening. This, again, is one of the best numbers in the Mass, and if well performed would be certain to please. Of the concluding "Communion," which is given arranged for four hands, we prefer to reserve our opinion till we have an opportunity of hearing it with orchestra. It is not very effective as a duet, and we should have been hardly inclined to indorse the opinion expressed on its first performance that it was one of the finest parts of the work. Much, no doubt, depends upon the orchestration; and to this no clue is given in the vocal score.

Briefe von Moritz Hauptmann, Cantor und Musikdirektor an der Thomasschule zu Leipzig, an Ludwig Spohr und Andere. Herausgegeben von Dr. Ferdinand Hiller. (Letters of Moritz Hauptmann, Cantor and Director of Music at the Thomas School in Leipzig, to Ludwig Spohr and others. Edited by Dr. Ferdinand Hiller.) [Leipzig: Breitkopf and Härtel.]

THE publication in 1871 of two volumes of letters addressed by Moritz Hauptmann to his friend Franz Hauser

naturally excited considerable interest among musical readers; for seldom has the correspondence of any musician been published which contained so much that was really instructive. In Mendelssohn's charming letters, familiar to English readers through Lady Wallace's excellent translations, we find incidentally much valuable information; but Hauptmann's correspondence is for the most part more strictly musical, and he was a man of such clear views (though in certain respects somewhat old-fashioned), and of such excellent common sense, that, whatever the subject on which he discourses, he has always something to say which is worth hearing. The wish that was generally expressed on the appearance of the letters to Hauser, that a further selection of the correspondence might be published, has now been realised by the issue, under the superintendence of Dr. Ferdinand Hiller, of the present volume, which is quite as delightful reading as those which have preceded it. It is just one of those books that we can open at random at any page with the certainty of finding something interesting to arrest the attention. This very fact, however, makes it a difficult book to review, because there are so many plums in the pudding that one does not know which to pick out.

The present volume contains letters from Hauptmann to Ludwig Spohr, Selmar Bagge, Ferdinand Böhme, Ferdinand Breunung, Eduard Hille, Ferdinand Hiller, Franz von Holstein, Otto Jahn, O. Kade, Louis Köhler, Carl Koszmaly, J. J. Maier, Gustav Rebbling, Julius Rietz, Ernst Rudorff, Conrad Schleinitz, Caroline Seibt, Wilhelm Speyer, Arnold Wehner, and Johannes Wolf. The most important series is that addressed to Spohr, which occupies about a fourth of the whole volume, and includes the whole or part of thirty letters. Next come those to Otto Jahn and Louis Köhler. Among the most interesting are the letters to Jahn, written for the most part while the latter was engaged on his great biography of Mozart, and full of the most clear-sighted remarks on that great master. They are, however, mostly given at such length as to render a quotation which shall do them justice impossible within our limits; we therefore prefer, as specimens of the works, to translate a few of the "Extracts" given at the end of the book, which are, we presume, taken from letters not included in the present collection:—

"The worst thing in art is mediocrity; that which is bad is not half so mischievous, because it is seldom performed, for nobody will hear it; but that which is mediocre is good enough for many, and so we have plenty of it."

"The prospect of making money by composition is not very bright; a composer must be a favourite and in demand if he will earn as much as a humble piano teacher with low terms. I have often to repeat this when young people come to me, and wish to become composers. If they show talent I do not wish to dissuade them from their fondness for composition, but I must always advise them to prepare themselves with enduring industry and zeal for musical practice of some kind, for what will be practically useful. Just as one cannot easily choose poetry for his exclusive vocation, but must be clever at something else besides making verses, so is it also with composition. Who knows most composers only as composers? they are in their place always something else—piano teachers, virtuosi, members of orchestras, music-directors, conductors—composition is, as a rule, reserved for holidays, and need not on that account turn out any the worse. Even if the time of work be interrupted, the work itself can be connected, and have unity in the idea. The idea may even gain in concentration in such disconnected hours of leisure, while unrestricted leisure may lead to too lax breadth and want of conciseness. Neither too much nor too little leisure will be the best, just as in everything else neither too much nor too little is always the best, or rather the only good."

One more extract is all for which we can afford space; and it shall be of a different kind. The following is Hauptmann's opinion of the great violinist Joachim—an opinion in which all musicians will heartily concur:—

"Joachim is unique; with him it is not the technique, and not the tone, and nothing that one can speak about; but that all these points recede into the background, and are not noticed at all, and we hear simply the music—with

all its depths a modesty of performance such as we shall not meet with again, and yet also so effective that without obtrusion of any kind he is everywhere acknowledged."

We warmly recommend this most charming book to such of our readers as are sufficiently familiar with the German language to be able to enjoy it.

A Text-Book of Harmony; for the use of Schools and Students. By Charles Edward Horsley. [Sampson Low and Co.]

THE work now before us was completed only a short time before the death of its author, which took place last year in New York, so that it may of course be regarded as the latest development of his ideas upon the theory of the art of which he was so able a professor. In reviewing books on Harmony, we have often said that in the endeavour to be simple there is constantly a danger that facts will be pared down, or lightly passed over, to accord with the writer's "system"; and we are bound to say that Mr. Horsley's Treatise is no exception to the rule. Indeed, the manner in which the author is disposed rather to turn aside from, than to court, enquiry into questions involved in doubt is sufficiently shown by his observation upon the alleged invention of the diatonic scale by Guido d'Arezzo: "Somebody," he says, "must have invented the form of scale so long in use, and therefore the above author may as well have the credit of the boon he has conferred as any one else, in all probability less entitled to the distinction." This is scarcely a satisfactory method of disposing of the subject, perhaps; but it is convenient. Curiously enough, our author starts with the Triad of C, which he terms the "Normal Triad," and calls all the others in the scale "Transpositions." To a certain extent he seems to agree with the theory of Rameau, who certainly, although a most acute thinker, was one of the many law-givers who, as we have already hinted, found the utmost difficulty in reconciling existing facts with his system. Having fixed the Triad of C as the one upon which new thirds are to be added, Mr. Horsley first gives us a flat seventh upon this chord (which, of course, takes us into the key of F), and calls it the "Dominant seventh," telling us at the same time that this addition "forms no new chord," but that it is "another consonant interval of a minor third, which, added to the fifth of the root, forms, between the extremes, C to B \flat , the interval of a minor or flat seventh." He then adds the major and minor ninth upon this chord, and, true to his theory, even takes the "added sixth" on the same bass note, saying nothing whatever about its occurring upon the subdominant of the scale, and indeed preventing any student from thinking that it can do so by making F the root, and calling it the "first inversion of the major ninth, with the third of the root as its highest sound, and a major, instead of a flat seventh, as its harmony." Now it may give an appearance of simplicity to the subject to take one triad upon which to pile sevenths, ninths, and sixths; but when a student has been told that the original chord is upon the key-note, he can scarcely understand that when a seventh and ninth are added it becomes the dominant of the key a fourth above, and, when a sixth is added, the subdominant of the key a fifth above, although it is true that by the author's treatment of this latter chord he does not believe that the subdominant has necessarily anything to do with it. The augmented sixth (or, as Mr. Horsley terms it, the "Extreme sharp sixth"), still taken upon the harmony of C, he boldly says "has no root;" but he suggests A "as nearly approaching to what it should be." This assertion disarms criticism, for although we can discuss the truth of a given root, it puzzles us when a theorist proclaims that a chord has "no root" at all. As Mr. Horsley says in his Preface that this book is the result of "twenty years of study, during thirty years of teaching," it is of course entitled to respect; but as we have never yet met with any pupils who have studied on this system, we cannot say how far it has helped the author's disciples on their road. It is pleasurable now to turn to those portions of the work which do not involve disputable points of theory; for as we well know (by his published composi-

tions) that Mr. Horsley was a highly-accomplished musician, it may reasonably be expected that the examples scattered throughout will be most carefully considered. The explanation of Intervals is clear enough, although of course we do not agree with the author that, in Harmony, the ninth can be considered merely a "repetition of the second." The best illustrations are the sequences of the various chords, and students may learn a great deal by transposing these examples. Some of the observations, too, upon the method in which pupils should work are worthy of notice, for, apart from his own musical acquirements, it must be remembered that Mr. Horsley was intimately acquainted with Spohr, Mendelssohn, Hauptmann, &c., and we all know how much the character is moulded by constant intercourse with the aristocracy of art.

The Christian Hymnal.

The New Church Hymn-Book.

[John F. Shaw and Co.]

POSTERITY cannot possibly lay to the charge of this generation that it produced no hymnals. Notwithstanding their costliness and the time necessarily required for their compilation, they crop up like primroses in a country lane; but let us qualify the simile by adding, only as to their quantity. What posterity will say to their *quality* is a very different thing, even should it have neither more nor less knowledge than we ourselves possess. The two books before us are average specimens of their kind. "The Christian Hymnal" contains more than three hundred tunes, set to five hundred hymns. How many of these five hundred sets of words are really good, regarding them as specimens of poetry, or edifying or elevating regarded as expositions of doctrine or religious sentiment, can best be determined by those who have devoted their attention to this question. When occupied in critically classifying hymns, how soon does the "first quality" become limited! Perhaps the same might be said of tunes also; and the only consolation, when one sees these bulky half-thousands, is obtained in the reflection that the good and true will certainly come to the front and live, and the weak or mischievous as certainly sink out of memory and die. Arrangements from secular or instrumental works are far too frequent in the Hymnal before us. Beethoven, Méhul, Spohr, Mendelssohn, Handel, and others have been dragged into the arranger's net, the tune dished up from the *Dead March in Saul* towards the close of the book (No. 475) filling up the measure of this iniquity. Of some of the tunes the authorship of which is described as "Anonymous" we can only say the authors are to be congratulated on maintaining their *incognito*. Of the tunes expressly composed for the work some are of great merit, notably No. 358, by J. B. Calkin, several from the prolific pen of Dr. Gauntlett, and No. 213, by Dr. Sullivan; but of others we cannot speak so favourably: No. 441, by Arthur Patton, is decidedly weak, although in this respect admirably matched to the words, the first stanza of which commences:—

"I'm a little pilgrim,"

and the second:—

"Mine's a better country."

Miss Whateley's tune, No. 266, with its bad consecutive octaves, cannot be commended. On the whole, the harmonies are good; several faults which we at first attributed to the editor's lack of skill seemed on consideration to be misprints; such, for example, as the last note in bass bar 7 of No. 64, which should be G, and in bar 14 of No. 91, where tenor should be A \flat ; other misprints are more obvious, such, for instance, as the omission of the flat to A in the tenor part of bar 3, No. 259. To our general praise of the harmonies many exceptions must be made; certainly the last bar but one of No. 77 is not justifiable, nor is No. 251 satisfactory. Whether No. 22 is harmonised as the composer left it, we are unable, without further reference, to say, but the progressions are throughout incoherent.

"The New Church Hymn-Book," sent to us for review from the same publishers as "The Christian Hymnal,"

seems to differ only as to the selection of words, the music having evidently been issued under the same editorship, and, as a result, entitled to the same just admixture of praise and blame. "The Church Hymn-Book" is that known as "Kemble's Hymn-Book," to which a considerable number of churchmen staunchly adhere. After all, people really adopt hymnals more from the character of the words than that of the music; and those who are bound up with the section of thinkers which these books represent will find them admirably suited to their purpose. All of us who pin ourselves to a party have to make some sacrifice or other, either of independence of thought, freedom of action, or money. Those who adopt these hymnals will, no doubt, gladly put up patiently with a few uncouth musical progressions, when they consider how well their religious sentiments are expressed in the words.

Casgliad O Donau y diweddar John Roberts of Henllan.
[J. Haddon and Co.]

THIS is a collection of Hymn Tunes composed by the late John Roberts of Henllan and published by his son as a monument to his father's memory. Although the majority are in a style now losing its hold on popular estimation many are good of their kind, and some are remarkable for freshness and originality. Amongst these, "Rhyw afon a gaed" ("O worship the king") is deserving of special praise. Next to this in merit is "Angelion doent yn gysson" ("Hail to the Lord's anointed"), which, as a melody, is strikingly beautiful. Evidently the author of these tunes was gifted by nature with genuine talents for music, and had he been thrown into a sphere of work more suitable to their growth and proper training, without doubt he would have left his mark.

A Service for the Holy Communion. Adapted from Spohr's Oratorio "The Last Judgment" by the Rev. Edward Husband. [Novello, Ewer and Co.]

THE question of the justifiability, or otherwise, of arrangements is one for which no hard and fast line can be drawn; it must be in all cases one of expediency. There are, however, certain general principles which may be of service in guiding to a decision in particular cases. For instance, to adapt music with familiar secular associations to sacred words is evidently inadmissible. We therefore object on principle to the use of the "Christy Minstrel" melodies and music of that class for children's hymns, and also to Psalm tunes, such as are to be met with in some collections, made from operatic melodies—Mozart's "Batti, batti" and "Ah perdona," or (as we lately saw in one popular tune-book) the slow movement of the Overture to "Der Freischütz." But when we come to the question of adapting one piece of sacred music to different words, we are on more difficult ground. Here, perhaps, our safest guide will be the principle that the new text should not be unsuited in feeling to the music, and that the latter should not be altered. Tried by these tests, Mr. Husband's Communion Service taken from Spohr's "Last Judgment" must be pronounced partly satisfactory and partly the reverse. It would be unjust not to acknowledge the extreme ingenuity with which in places he has dovetailed in the new words. Thus the whole of the opening chorus of the Oratorio, "Praise His awful Name," including the incidental soprano and bass solos, has been adapted to the Nicene Creed, and so well adapted that we should not have believed it possible had we not seen it actually done. Here not a note of the music has been altered, and the expression certainly in many parts suits the new text admirably. The "Sanctus" (set, of course, to the "Holy, holy" of the original) is also excellent; nor perhaps could any reasonable exception be taken to the adaptation of the "Benedictus" to the solo and chorus, "All glory to the Lamb." But in other parts of the service Mr. Husband has done what we consider quite inadmissible. For instance, his "Kyrie" is made from a fragment of the duet "Forsake me not," while another part of the same movement does duty for the "Agnus." Not merely is the music mutilated, but passages written by Spohr for two solo voices are arranged for full chorus. It certainly should

either have been left as the composer wrote it, or let alone. The "Gloria" is a curious piece of patchwork. It begins, very appropriately, with the opening of Spohr's "Blessing, honour, glory, and power," the fugue which forms the middle part of the chorus being omitted, and the end of the chorus tacked on to the beginning. Then at the words "O Lord, the only-begotten Son" we find the unison chorus, "If with all your hearts." "Thou that takest away the sins of the world" is adapted to the quartet, "O Lord, who shall not fear thee;" and lastly, at "For Thou only art holy" the music of the "Blessing, honour" is introduced again. We will not go so far as to say that the musical effect of the whole is unsatisfactory. The arrangement is very clever, but, as it stands, it is not Spohr's; and, on principle, we strongly object to this presentation of a composer's ideas in a juxtaposition so different from that which he designed.

"O pray for the peace of Jerusalem." Solo and Chorus from the Anthem "I was glad when they said unto me." Composed by E. H. Thorne. [Novello, Ewer and Co.]

THE elaborate Anthem of which the present piece is the middle movement was composed for the re-opening of Chichester Cathedral in 1867; but the whole work being too long (and we might add too difficult) for ordinary occasions and for average choirs, this portion is now reprinted separately. Of the wisdom of this procedure there will not be two opinions from any who knows the music; for this solo and chorus is one of the most pleasing and attractive pieces of church music which has for some time come under our notice. The opening solo is very graceful, and remarkable for the freedom of its harmonic treatment. We find here nothing inconsistent with the dignity of sacred music, but at the same time there is a freedom from the conventional style of cathedral anthems which gives much freshness to the composition. The free imitation on the second page between the solo and chorus, at the words "they shall prosper that love thee," is very good, a novel and pleasing effect being produced by the soprano and tenor of the chorus singing in octaves. Even better, perhaps, is the treatment of the text "Peace be within thy walls," in which the tenor chorus accompanies the soprano solo, the rest of the chorus entering later, and leading back, with an unaccompanied phrase, to the return of the first subject. The close of the movement is also very charming, and the whole piece has given us much pleasure, as it will doubtless do to those who may sing or hear it. It is not particularly easy, for it requires very careful intonation, and much attention to light and shade; but it will well repay for the pains spent in its preparation.

This is the day which the Lord hath made. Full Anthem for Easter. Composed by S. Charles Cooke. [Novello, Ewer and Co.]

THE present anthem is tuneful and easy to sing. It suffers to some extent from want of unity of style, which, however, may be explained, if not altogether justified, by the selection of the words, which are taken from Psalm cxviii. v. 24; 1 Cor. xv. v. 20, 21, 22, 57. The music, however, has plenty of spirit, and is not dry. We are somewhat at a loss to understand the way in which the organ part is written. From the indications of the pedal on the fourth page, we should suppose a C organ was intended, but in other parts of the anthem we find the low B and A written, notes which are not on the manual of a C organ, and which, if intended for the pedal (which appears doubtful, as they occur in octave passages for the left hand), should have been written an octave higher.

Oh, Linger. A Song of Delos. Poetry by Mrs. Hemans. *Without thine ear.* Song. Poetry by Lord Byron. Composed by Charles Salaman. [J. B. Cramer and Co.]

We hope that the multiplication of Mr. Salaman's vocal compositions may be accepted as a sign that they are as welcomed by the general public as they should be by musicians. It is true that he has always something to say, but he rarely records his thoughts in conventional

language; and purchasers of his works, therefore, must have sufficiently trained their minds to wait for the revelation of beauties which do not lie upon the surface. The first of these songs, especially, justifies these prefatory remarks. As a specimen of the form of the German *lied*, "for voice and pianoforte," it may be cited as one of the best we have seen from Mr. Salaman's prolific pen. Preceded by a gracefully flowing symphony, the voice part lingering upon the B, in excellent sympathy with the words, commences with a most melodious theme, the varied character of which is reflective of the poetry throughout. We are particularly pleased with the broken phrases occurring on the last two pages, after the close on the key-note; and although we might take exception to the word "oh" being lengthened out to two bars of three triplets each, the conclusion of the song, musically speaking, is highly effective. "Without thine ear," in E flat minor and major, composed to a song of *Medora's*, in Byron's "Corsair," is more simple in construction, but the melody is extremely expressive, and the accompaniment—appropriately subdued until the change into the tonic major—merely indicates the natural harmonies of the theme. We can heartily recommend this song to all lovers of unaffected vocal music.

Love's Spell. Song. Words by Willy De Burgh. Composed by W. Borrow. [Keith, Prowse and Co.]

THERE is much musical feeling displayed in this song, but the accompaniment requires some revision. The descent of the voice in perfect 5ths with the bass (page 3, bar 6), and the doubling of the C, instead of E (in the 8th bar, same page), are faults which should scarcely occur even in so simple a ballad. The words are excellently adapted for musical setting, and Mr. Borrow has well caught the spirit of the poetry.

Six Romances sans paroles. Pour Piano. Par Lefébure-Wely. [Novello, Ewer and Co.]

1. *Le Sésia* (Italie). Rêverie.
2. *La Wartha* (Allemagne). Mélodie.
3. *La Neva* (Russie). Caprice.
4. *La Guadiana* (Espagne). Sérénade.
5. *La Lys* (France). Rêverie.
6. *La Dyle* (Belgique). Berceuse.

THE character of each of these six Romances is determined by its title; so that, although confessedly "sans paroles," we have some indication as to what the author had in his mind whilst composing them. With the exception of Nos. 3 and 4, we can scarcely see that they are especially representative of the countries they are supposed to illustrate; but all are thoroughly artistic sketches, and, containing no great executive difficulties, will be found well worthy the attention of amateurs. The figure in the left hand gives much point to the *legato* subject of No. 1; but it is perhaps scarcely as attractive as No. 2, the theme of which is commenced with the left hand, and afterwards given in octaves, to the right hand, with a rapid accompaniment. Nos. 3 and 4 will, no doubt, be the most popular of the set, the melodies of both being well marked, and No. 4, in A minor, having the true Spanish ring throughout. The subject of No. 5, with the accompaniment divided between the two hands, is well contrasted by an animated theme in the subdominant; and No. 6 is appropriately placid, with a characteristic phrase for the left hand, which is continued, almost without a break, throughout the piece. Like all the pianoforte music of this composer, these sketches are extremely refined, and devoid of any pedantic display of learning.

La Primavera. Mélodie pour le Piano.

L'Estate. Blquette de Salon.

L'Autunno. Morceau de Salon.

L'Inverno. Morceau de Salon.

Par Louis Dupuis. [C. Jefferys.]

WHY, in writing four pieces to illustrate the seasons, one should be termed a "Mélodie," a second a "Blquette," and a third and fourth a "Morceau," we are at a loss to understand. M. Dupuis has, however, in composing for young

players, consulted their taste, as well as their probable acquirements; and the result is a group of compositions admirably adapted for their purpose. The melodies are extremely pleasing; and although the resemblance in their treatment is striking, young performers will no doubt estimate each on its own merit, and kindly forget one when they play another. Nos. 1 and 4 are exceedingly melodious, and both in the nursery and the drawing-room will, we are inclined to believe, become the established favourites. The coloured illustrations are most attractive, that representing Autumn and Winter being especially worthy of commendation.

Under the Lily Bells. Fairy Dance, for the piano-forte. By Michael Watson. [C. Jefferys.]

It is well when pieces are published for the exclusive use of juvenile pianists that they should be as good as this little "Fairy Dance" of Mr. Watson's; for even as a holiday trifle for those who are studying more classical works, it may be conscientiously recommended. The subject is appropriately airy and tuneful; and one or two points—especially the change into A flat, and the playful manner in which the key of C is reached—particularly deserve notice. We have seen many bagatelles by this composer which amply prove his aptitude for the position to which he aspires—that of a child's composer—but can scarcely point to one more sparkling and tuneful than his Dance "Under the Lily Bells."

FOREIGN NOTES.

In glancing over the lists of performances at the various operatic establishments in Germany, published periodically in a very clear and interesting form by the Leipzig *Signale*, we cannot help being struck by the extraordinary activity displayed on the part of managers in presenting to their public the greatest possible variety of works of—for the greater part—standard excellence. It is somewhat tantalising, from an English point of view, to read that during the month of November, for instance, the *Hof-Theater* at Dresden, Munich, and Stuttgart produced fifteen, twelve, and ten operas respectively, without once repeating the same work during that period! The same applies to the small but excellent theatre at Mannheim, with its nine performances of opera during the same month, amongst which the name of Gluck figures twice. Under such conditions the modern "star" system is rendered comparatively harmless. Of the efforts in a similar direction on the part of the Royal Opera at Berlin we have spoken in our last report. It is true the above establishments are all largely supported by their respective Governments, and, considering the benefit which has for many years accrued from them to the interests of the art, they will always furnish a strong argument in favour of the existence of the minor courts of Germany. In the performances of the different *Stadt-Theater*—i.e., theatres depending entirely upon the support of the public—an equal variety, though of a somewhat more doubtful character, is perceptible; the works of Offenbach being occasionally in close proximity to those of Mozart and Beethoven.

An activity no less marked has been exhibited in the sphere of concerts at the various centres of German musical life, although, on account, no doubt, of the general feeling of uncertainty in political and commercial matters, there has been of late a considerable falling off in the attendance on the part of the public. According to the Berlin correspondent of the *Neue Zeitschrift für Musik*, even the sterling performances of the Stern'sche Gesangverein conducted by Julius Stockhausen, as well as the Quartett-Soirées of Herr Joachim, accustomed to overflowing audiences, have this season presented the unwonted spectacle of some rows of vacant seats. On the other hand, the concerts given by a young Spanish violinist, Sñr Pablo de Sarasate, have attracted universal attention all over Germany. The musical papers are enthusiastic in their admiration of the Southern *virtuoso*, whom the

Allgemeine Deutsche Musik-Zeitung does not hesitate to rank by the side of such consummate masters of the instrument as Joachim and Wilhelmj.

The two novelties mentioned in our last issue as having been introduced at the concerts of the *Gewandhaus* in Leipzig—namely, a Symphony (No. 3) by Jadassohn, and a vocal and instrumental work by Hofmann entitled "Die schöne Melusine," have both been pronounced wanting in originality by the German press, although the former work is said to mark a step in a more serious sphere of the art on the part of its gifted composer. We learn from the *Signale* that Herr Hofmann has just completed an opera in four acts, on a historical subject entitled "Armin."

At Leipzig, Miss Clara Meller, from London, has made successful *débuts*, both at a *matinée* given by the young pianist, and at a concert at the *Gewandhaus*. The local papers speak highly of the lady's qualifications and versatile talent in interpreting the classical works of the old as well as the modern masters of the art. The *débutante* was rewarded by frequent marks of approbation on the part of the audience.

Numerous additions have been made during the past month to the polemical literature bearing upon the Bayreuth performances of August last, the majority of them being most enthusiastic in their support of the "new era in art" inaugurated by the Nibelungen Tetralogy. In addition to these pamphlets, several separate impressions have been published of letters written under the immediate influence of the Bayreuth plays, which had appeared in leading periodicals at the time. To those who take an interest in the matter, and who, having followed the many enthusiastic accounts of these performances published in Germany and elsewhere, still hold to the maxim of *audi et alteram partem*, the perusal of the excellent letters of H. M. Schletterer, originally published in the *Augsburg Allgemeine Zeitung*, may be confidently recommended. With regard to the repetition this year of the Nibelungen performances, our readers will find in another column of our present issue a modification of the announcement extracted from German periodicals in our last number. Herr Wagner, who has returned to Bayreuth from Italy, is said to be busily engaged upon his new work, entitled "Parsifal," the text for which he had already completed as far back as the year 1866, while staying at Luzern. To give an idea of the restless activity of this remarkable man, we may mention that, during the same period, he was occupied with the composition of the now famous "Ring," while at the same time he wrote "Die Meistersinger" and completed his "Tristan und Isolde." In his new drama of "Parsifal" the conflict between Christianity and Paganism forms a prominent feature, and will, according to the opinion of the initiated, find a most powerful expression. The first part of the Trilogy, "Walküre" (taking "Rheingold" to be the Prologue), as well as other fragments from the "Ring," have been performed in the concert-rooms of various German towns. At the Austrian capital, too, "Walküre" is in course of preparation, and will, it is announced, be performed at the Imperial Opera House towards the end of this month.

On the 26th of March next the fiftieth anniversary of the death of Ludwig van Beethoven will be completed. In commemoration of this event a committee has been formed at Vienna with the object of promoting the erection of a monument to that "supreme master" at the Austrian capital. The model of the intended statue, designed by Professor Zumbusch, has already been partially completed, and a performance in aid of the undertaking has taken place at the Imperial Opera. Signor Verdi was one of the earliest subscribers; he has contributed the sum of 500 francs.

The Beethoven literature has been enriched by a new work entitled "Beethoven, as described by his contemporaries," the author being Ludwig Nohl. The volume is dedicated to "The Master, Richard Wagner, of Bayreuth."

Madame Christine Nilsson made her first appearance at Vienna on the 8th ult., when, in the character of *Ophelia*, and subsequently in that of *Marguerite*, the *Diva* created

a *furore* which, according to a correspondent of the *Daily Telegraph*, would seem to be almost unprecedented even in her long list of triumphs.

Schumann's "Manfred," the text of which is based upon Byron's drama, has recently found an adequate representation at the Imperial Opera at Vienna.

At St. Petersburg Rubinstein's Oratorio, "Paradise Lost," has been most favourably received. The work was conducted by the composer himself.

At Paris the concerts of classical music at the *Conservatoire* and the *Populaires* continue to attract numerous audiences; the names of German masters which most frequently appear in the programmes being those of Bach, Beethoven, and Mendelssohn.

At the Théâtre-Italien, Mdle. Albani achieved a genuine triumph in the rôle of *Gilda* in "Rigoletto," and, according to *Le Ménestrel*, the fair artist is firmly establishing herself in the favour of the Parisian public. We read in the *Revue de la Musique* that a new opera by M. Louis Deffès; the text by M. Sardou, is in course of preparation at the Opera-Comique.

M. Gounod has, it is said, written a new comic opera called "Cinq-Mars," the hero of which is the well-known favourite of Louis XIII., whom Richelieu convicted of conspiracy, and who died upon the scaffold with his accomplice, de Thou.

Mdlle. Clara Vairo, of the Théâtre-Italien, initiated an interesting concert at the *Salle Herz* a few weeks ago, before a select audience of artistic celebrities and amateurs. M. Capoul and Mdme. de Lagrange were among the performers, as was also a pupil of the latter, Mdle. Emilia Chiomi, who in an air from "Lucia" displayed a voice of crystal clearness and great brilliancy in the florid passages.

The *Revue et Gazette Musicale* of the 21st ult. contains a very interesting article on Weber's stay at Paris, in the year 1826, before he paid his fatal visit to England.

A new opera by Flotow, "Fiore d'Arlem," has met with great success at Turin; many of the *morceaux* had to be repeated.

The first representation of a new Opera from the pen of Signor de Giosa has lately taken place at Naples. The work in question, which is called "Napoli di Carnovale," was received with that demonstrative enthusiasm which generally characterises Neapolitan audiences, the composer being summoned to appear before the curtain no less than forty times.

A subscription has been set on foot by the Paris journal *La Liberté*, with the object of erecting a monument to the memory of Félicien David. The call thus made upon the public has already been liberally responded to.

A daily journal, entitled *Actualidade*, published at Oporto, has conceived the happy idea of periodically publishing in its *Feuilleton* an outline of the subject of various operatic works, accompanied by a short sketch of each of the scenes. By this means the general public becomes initiated into the frequently somewhat obscure plots of existing operas, while at the same time the ground is prepared for an intelligent appreciation of their respective merits.

Madame Essipoff, the eminent Russian pianiste, gave a short series of Concerts at Boston, U.S., in December last. *Dwight's Journal* concludes a sympathetic notice of the lady's performances with the following remarks: "Mdme. Essipoff has left us with a strong desire to hear her more, and in better programmes, and to know her better. If Rubinstein and Bülow gave us rather a surfeit with immense programmes, she has left us with an appetite. We fear it will be long before we hear any pianoforte-playing to compare with hers, unless she come again."

CORRESPONDENCE.

MENDELSSOHN'S "LIEDER OHNE WORTE."

TO THE EDITOR OF "THE MUSICAL TIMES."

DEAR SIR,—I am much obliged by the insertion of my letter on the above subject in your last publication, and also for the remarks you have kindly made on it, and which to my mind throw considerable light on the matter.

Having no opportunity of consulting the earliest foreign editions when writing to you, my examinations were necessarily imperfect; nor, indeed, was I aware that such editions existed, though common sense might have led me to infer as much.

It appears from your perusal of the older foreign editions that what I have alluded to as *omissions* and alterations in the old English copies are really additions and emendations made subsequently to the publication of the former. If so, by whom were they made? We read* that Mendelssohn composed the second book of "Lieder" in the winter of 1844—5, and in Moscheles' *Life*† we also read that Mendelssohn did not visit England during the years 1834—9. Further on we have the statement at page 90, vol. 2, that in 1841 Moscheles was engaged in correcting the proofs of the fourth book of "Lieder." Were these alterations and emendations in Book II. by the hand of Moscheles? By whomsoever they were made they must be considered as improvements, particularly the addition of six bars in No. 10 and the avoided cadence 17th bar from the end.

I enclose the text of the bars in No. 8 according to your suggestion, and trust they will render intelligible that which before appeared "unintelligible." In conclusion, I take the liberty of mentioning that at page 35 of your present number the fourth bar of No. 10 should have two semiquaver B's for the fifth and sixth notes in the bass; also at the second No. 11 the first note in treble should be A instead of F; and would also draw to your notice that, by changing the places of the F and E to E and F in No. 11, bar ten from the end, at Φ , the effect of fifths is produced.—I remain, dear Sir, yours truly,
Salisbury, Jan. 6, 1877. C. J. READ.

* "Life of Mendelssohn," by Lampadius, p. 26.

† "Life of Moscheles," by his wife.

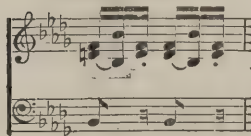
The Old Editions of Mori and Lavina, Novello, Benedict, &c.

No. 8 (bars 22 and 55).



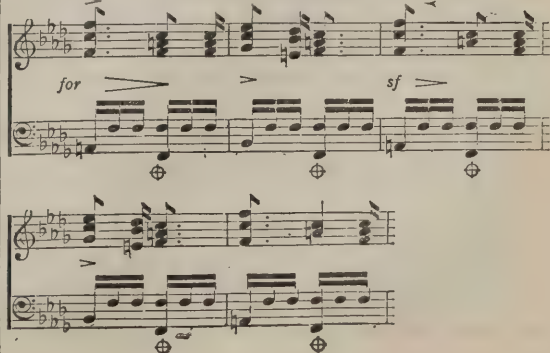
Herr Pauer's Edition.

No. 8 (bars 22 and 55).



The Old Editions.

No. 8 (bars 28, 29, 30, 31, 32, and 63, 64, 65, 66, 67).



The New Editions of Pauer, Novello, &c.

No. 8 (bars 28, 29, 30, 31, 32, and 63, 64, 65, 66, 67).



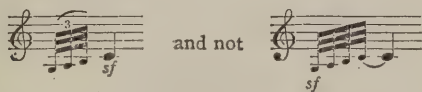
SMALL NOTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your correspondent "Allegro" has, I think, rendered good service to pianoforte players by opening up the question of Grace Notes. I doubt, however, if it can be settled so easily as he imagines.

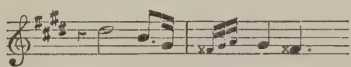
For the best statement of views on this subject opposed to his own I may refer him to Von Bülow's notes to Beethoven's Sonatas generally, and in particular to those on the "Appassionata."

Judging from the last example given by your correspondent, I should doubt whether he can have read or sufficiently considered these. I fully believe that no "sensible musician" would give the barbarous reading suggested. The old rule (of placing small notes on the beat) is not applicable to the passage given, but if it were so the result would be—



seeing that neither the ancient nor modern practice displaces the melodic accent from the principal note, even when this is displaced from the beat.

Perhaps a phrase from the so-called "Moonlight Sonata" may suffice to show that there are two sides to this question—



The practice of a "sensible musician" would surely be, in this case, to take the value of the small notes from the following crotchet (on which the emphasis still remains) rather than from the preceding semiquaver. In nine cases out of ten this is the undoubted rendering of Beethoven's small notes, but exceptions doubtless occur, which are mostly indicated in the invaluable "Cotta" Beethoven. Making allowance for misprints, I think it will be found (as Von Bülow points out) that Chopin's music uniformly requires this rendering of the grace notes. But one of his peculiarities I have not yet seen noticed—namely, his employment of two distinct grace notes (or sets of grace notes), one of which precedes and the other accompanies the beat. I take the first passage that occurs to me from a well-known Nocturne by this composer.



Here, I think, it is not doubtful that it is the second small D that should be played at the beat.

According to Lebert and Von Bülow, broken chords follow the same rule, so that the lowest note is at the beat while the highest retains the accent. If this last condition be neglected, we have what has been rudely called the

"Ladies' Arpeggio," an effect often produced by dull pupils, but also a favourite one with ladies of a certain age—especially if they live in the provinces and wear silk mittens. The last example given by "Allegro," if it were in Arpeggio, would illustrate my meaning exactly.

Whether a broken chord should commence before or at the beat must be decided in each case as it arises. I think it will be found that the latter rendering is rather the exception than the rule, but both are in their place legitimate effects.

Need I add that I have been speaking mainly of compositions for the pianoforte? The orchestral question I leave untouched.—I am, Sir, yours, &c.,

CLEVELAND WIGAN.

Dover, 4th December 1876.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. P. CARLISLE.—The "Creation" was written to German words.

MR. J. V. PINLEIF should read the notice of H. Phillips in THE MUSICAL TIMES of December last, to which the paragraph given in January was an addendum.

VIOLIN.—I. William Forster was born in 1764, and died in 1824, 2. No relation.

HENRY SMITH.—We should recommend Wentworth Phillips's "Guide to Young Pianoforte Teachers and Students," published by W. Cerny.

B. W.—The work alluded to is a Treatise on "Musical Notation," by E. Silas.

P. GREENFIELD.—We cannot furnish our correspondent with the information required.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers, or supplied to us by correspondents.

ABERDEEN.—The annual Christmas performance of Handel's *Messiah* took place in the Music Hall on Tuesday, Dec. 26, and was attended with great success, the large hall being quite filled. The soloists were Mme. Pauline Grayston, Miss Patti Hargreaves, Mr. Wright, and Mr. T. Laws. The choruses, by the Union, were sung with great precision, more especially "He shall purify" and the "Hallelujah." Mr. Leon Guyon led the band; Mr. Wood's trumpet obligato was much appreciated; and Mr. W. Morrison presided at the organ.

BANBURY.—A Concert was given in the Town Hall, on December 28th, under the auspices of the Mechanics' Institute. The artists were Mme. Wells, Mr. O. Christian, Mr. Nicholson, and Mr. Josiah Booth. The programme was of a miscellaneous character. Mr. Booth, besides playing two solos, discharged the duties of accompanist.

BEXLEY.—On Tuesday the 16th ult. a private Evening Concert was given at The Vicarage by The British Glee Union (Messrs. Barnby, Parkin, Brough, and Prenton), under the direction of Mr. Prenton. The programme, consisting of glees, madrigals, quartets, songs, and duets, gave great satisfaction, the part-singing being distinguished for the minute observance of the marks of expression.

BLACKLEY.—The Choral Society gave their Annual Concert on Saturday the 20th ult. The first part consisted of selections from Handel's *Judas*; the principals being Mrs. Herron, Miss Blackley, and Miss Shaw (trebles); Mr. W. Bastide (alto), Mr. Earnshaw (tenor), and Messrs. Wm. Fox and John Taylor (bass). In the second part the band performed the Overtures to *Samson* and *Saul*, and other selections. The audience was not very large.

BRIGHTON.—The annual performance of the *Messiah*, in aid of the funds of the neighbouring Charities, took place on the Saturday preceding Christmas-day; and although the attendance, chiefly in consequence of the unfavourable weather, was not so numerous as could be desired, thanks to the indefatigable exertions of Mr. George Watts

(the local musical director to Messrs. Cramer and Co.), who sent £5 worth of tickets to most of the institutions for the benefit of which the concert was organised, in order to secure their co-operation, the sum realised was in excess of that raised last year. The principal vocalists were Madame Lemmens-Sherrington, Madame Antoinette Sterling, Mr. Vernon Rigby, and Mr. Lewis Thomas, and the Conductor was Mr. F. Kingsbury, under whose direction the choruses were excellently rendered. The band was thoroughly efficient, and Mr. Willing ably presided at the organ.

BRISTOL.—A Concert was given by Miss Brennan in the Athenæum Hall, on the 23rd ult., and was attended by a large audience. The programme comprised a variety of favourite ballads and songs, the vocalists being Miss Brennan, Miss Cottelle, Mrs. Grieve, Mr. Rowe, Mr. York, and Mr. Stuart Higgs. Mr. Stuart Higgs conducted. The audience was large and enthusiastic.

CARSHALTON.—On Monday evening the 22nd ult. a performance of Mendelssohn's *Elijah* was given in the Public Hall. The band and chorus numbered upwards of ninety performers. The solos were rendered by Madame Adeline Paget, Miss Emily Pittard, Mr. G. F. Carter, and Mr. R. Hilton. A feature of the evening was the singing of Madame Paget, it being her first appearance since her return from Italy. Mr. Burry conducted.

CASTLEMERE.—On Saturday evening, December 30th, Mr. W. H. Richmond, organist of Dundee Cathedral, gave a Recital on the organ of the United Methodist Free Church. The programme was admirably chosen to display the capabilities of the instrument, and there was a judicious blending of the popular and the classical. The Rev. T. B. Saul moved a vote of thanks to Mr. Richmond.

CHELTONHAM.—The *Messiah* was performed on Tuesday evening the 2nd ult. by Mr. J. A. Matthews's Choral Society, at the Assembly Rooms. There was a well-selected band of thirty performers, including Mr. T. Harper for the trumpet obligato. The solos were sung by Miss Julia Jones (who was most successful in "Rejoice greatly" and "Come unto Him"), Mdlle. Alice Roselli, Miss Pilling, Miss Hilda Wilson, Mr. Bywater (tenor), Mr. Hallowell, and Mr. Halford. Miss Snackman and Mr. Twinning also rendered good service. The choruses were excellently given, "For unto us," "Lift up your heads," and the "Hallelujah" creating a great impression. Mr. E. G. Woodward led the band, and Mr. J. A. Matthews conducted. —Two Concerts were given in the Assembly Rooms on the 10th ult., in aid of Ladies in distressed circumstances. Miss Julia Wigan, Miss Adela Vernon, Miss Bertha Griffiths, Miss Cummings, and Mr. Cecil Tovey were the principal vocalists. A small and effective choir sang several choruses, motets, and part-songs. The most effective were Hummel's "Alma Virgo," the solo part well rendered by Miss Vernon, and Leslie's "Lullaby of Life." Mr. J. A. Matthews presided at the harmonium, and Mr. C. H. Lloyd at the pianoforte.

CHESTERFIELD.—On Tuesday the 16th ult. Handel's Oratorio *Judas Maccabæus* was performed in the Assembly Room, Market Hall, by the members of the Chesterfield Choral Society. Miss Mary Davies was the principal vocalist, her singing of the recit. and air "From mighty kings" being especially satisfactory. Miss Morton and Mrs. House took the contralto parts in the several duets, and were well received. Mr. S. Marsden, a member of the Society, sang the bass solos with good taste, receiving an encore in "The Lord worketh wonders." Messrs. E. & H. Slack took the tenor solos. The choruses were given with precision, and reflected great credit on the members of the Society. Mr. T. Tallis Trimmell, Mrs. Bac, Oxon., officiated as conductor, and Mr. J. Peck led the band.

CHICHESTER.—A grand Evening Concert was given in the Assembly Rooms, on Friday the 19th ult., when the following artists appeared: Miss Annie Sinclair, Miss Florence May (pianist), Herr Pollitzer (violin), Mr. Charles Brie (violinello), and accompanist Mrs. Dean. The programme included Handel's "Harmonious Blacksmith," Scarlatti's "Presto in G major," Domenico Alberti's "Giga in G minor," and Brahms's "Hungarian Dances" for pianoforte solo. Ernst's "Elegie" for violin solo; Mendelssohn's Trio in D minor, Op. 49; and Beethoven's Trio in E flat major, Op. 1, No. 1, for pianoforte, violin, and violinello; and Miss Annie Sinclair sang Sullivan's "There sits a bird on yonder tree," Bishop's "Bid me discourse," "Auld Robin Gray," and Ledue's ballad "Jenny of the Mill," for which last she obtained an encore. A large audience was present.

CLAPTON.—On Wednesday the 17th ult. the Downs Musical Society, under the direction of Mr. E. J. Wallis, gave a performance of the *Messiah* in Downs's Chapel, to a large audience. The choruses were well sung, especially "For unto us" and the "Hallelujah." The soloists were Madame Clara West, Madame Poole, Mr. Stedman, and Mr. Thurley Beale. Madame West sang with her usual accuracy the soprano solos, and Madame Poole those allotted to the contralto with much feeling. Mr. Stedman was highly effective in the tenor solos, and Mr. Thurley Beale's "Why do the nations" was warmly received. Mr. Parker and Mr. Hainworth were the accompanists on the piano and harmonium respectively. During the interval there was a collection.

CLIFTON.—The forty-first (annual) ladies' night of the Bristol Madrigal Society was held at the Victoria Rooms, on the 11th ult., and, as usual, the spacious saloon was thronged. The choir numbered 100 voices, distributed as follows: 15 first sopranos, 15 second sopranos, 8 first altos, 8 second altos, 11 first tenors, 15 second tenors, 16 first basses, and 12 second basses, the local vocalists being assisted by gentlemen from Cambridge, Windsor, Temple Church, London, Wells, Gloucester, and Hereford. The concert was made up of selections from the elder madrigal writers, varied by approved compositions by Mendelssohn, Macfarren, and that famous local composer whose "In dulce jubilo" is always best given and received with greater *clat* when sung by the Bristol Society; Hatton's "Jack Frost," a new work to the Society, had a cordial reception; and the Rev. Precentor Hey's (Bristol Cathedral) "How dear to me," for four voices, a graceful piece, which, though

slight in comparison with some of the elaborate madrigals included in the programme, was well received. Mr. Rootham conducted.—Mr. James C. Daniel gave an Evening Concert at the Victoria Rooms, on Monday the 15th ult., in connection with his Clifton Winter Entertainment, the artists being Miss Robertson, Miss Fanny Robertson, Mr. James Sauvage, and Mr. Henry Pope, solo violinello Mons. Albert, and conductor Sig. Randegger. The concert was a decided success in every respect.

DUDLEY.—On Tuesday evening, Dec. 26, the Dudley Vocal Union gave an excellent rendering of the *Messiah* in the Public Hall. The principal vocalists were Miss M. A. E. Woolley, of Birmingham, Miss Emilie Lloyd, of Wolverhampton, and Messrs. W. Grayson and J. Turner, both of Lichfield Cathedral, all of whom acquitted themselves in a very efficient manner. Mr. B. Barlow conducted.

EDINBURGH.—Sir Herbert Oakeley gave an Organ Recital in the Music Class-room on the 11th ult. to a crowded audience. The majestic power of the instrument was finely brought out in the *Solomon* choruses and in Chopin's Funeral March. The programme also included Haydn's Symphony in G (The Surprise), and selections from Bach's works.

ERITH.—Hiller's "Springtime" and Barnett's "Ancient Mariner" were performed by the Choral Society, on the 18th ult., under the direction of Mr. Richard Lemaire, at the Public Hall. The principal vocalists were Miss Catherine Penna, Mr. Cockell, and Mr. Thurley Beale, all of whom sang admirably, and the choruses, with one exception, were excellently rendered. Mr. W. Byron accompanied on the pianoforte.

ENNISKILLEN, IRELAND.—The Annual Soirée was held in connection with the parish of Rossory on Friday the 12th ult. Mr. Arnold's Choral Class performed a number of part-songs during the evening; and Miss Bagot and Mr. Porter were the solo vocalists. Mr. Arnold conducted.

FIVEMILETOWN, CO. TYRONE.—The members of the Choral Class gave their fourth Concert on the 28th Dec. in the Court House, when selections from Handel's *Messiah*, Christmas Carols, &c., constituted the first part of the programme; the second part was miscellaneous. The solos were well sung by Fraulein Rüder, Mrs. Brooke, Mrs. Richards, Miss Burnside, Messrs. Arnold, Montgomery, Irvine, &c. An special feature in the programme was the violin and piano duet of Mozart (Op. 21), in F, rendered by Mrs. Montgomery and Mr. Arnold. Mrs. Montgomery accompanied on the pianoforte, and Mr. Matthew Arnold, of Enniskillen, conducted.

GILLINGHAM, KENT.—On Wednesday the 3rd ult. the first of a series of concerts was given by the members of Gillingham Church Choir, assisted by an orchestra. The programme was miscellaneous. Mr. Chant, the organist of the parish church, presided at the piano.

GREENOCK.—A Concert was given in the Town Hall, on New-Year's Day, by the Choral Union, the members numbering upwards of 90 voices. The soloists were Mdlle. Pauline Grayston, Mr. Verney Binns, and Mr. Maybrick. Mr. Patterson Cross conducted with his usual ability. Mr. Poulter presided at the organ, and Mr. P. Scott (pianist) rendered good service as accompanist.

HEIGHAM.—The Annual Concert, in aid of the Choir Fund, was held on Thursday the 4th ult., and, both financially and musically, was most successful. Among the more notable numbers were Anderton's "Felling of the trees," sung by Miss Snape, and Borrow's new song, "Love's Spell," well rendered by Miss Fyson. The overture to *Zampa* and *Post and Peasant* (Suppé) were played by the band with much precision, under Mr. Borrow's skilful conductorship. Mr. Pratt performed a violin solo with good effect; and the pianoforte playing of Miss Flory Browning, who gave Mendelssohn's "Rondo capriccioso" and Wollenhaupt's "Caprice Arien," elicited such applause that she was compelled to reappear and perform two additional pieces.

HEXHAM.—Mr. John Nicholson, organist of the Abbey Church, gave a Concert at the Town Hall on the 19th ult., before a large and most appreciative audience. Mr. Nicholson's pianoforte performance was much admired; and a "Duo Concertante" with Mr. J. H. Beers (violin) and a pianoforte duet with Master Seaton elicited the warmest applause. The principal vocalists were Miss Atkinson, Messrs. Pletts and Nutton, an special feature in the programme being the part-singing of the Abbey Church Choir.

HIGH WYCOMBE.—The organ in Trinity Congregational Church, after considerable additions and improvements, was re-opened on the 18th ult. The alterations have been carried out by Mr. Godman, of St. Albans. Mr. Edwards, organist of Christ Church, Kennington, displayed the instrument to advantage. The vocalists were the Misses Butler, Vernon, and Manston, and Messrs. Gale, Weston, and Woodbridge.

LEE.—A Concert was given in the National Schools on Tuesday the 9th ult., before a large audience. Mr. Stone, jun., of Chesham, sang, with his accustomed success, "The maid I love is six years old," and received several encores. Miss Gibson, Mr. Plaistowe, and Mrs. Ackermann were also very efficient. Glees, &c., were given by the choir in praiseworthy style.

LIVERPOOL.—A "Bach Society" has been recently established here, under the direction of Mr. W. Appleyard, late of Manchester. The object of the Association is the study of the vocal works of Bach; and as fifty members have been already enrolled, there appears every prospect of a highly gratifying result. —The Saturday Evening Concerts commenced on the 6th ult., at the Concert Hall, Lord Nelson Street, when a well-selected programme of popular music was excellently rendered. The artists were Madame Thaddeus Wells, Madame Whitaker, Mr. Orlando Christian, and Mr. Henry Nicholson.

MACCLESFIELD.—Mr. Chas. Seal gave his fourth Subscription Concert on Monday evening the 8th ult. Miss Pickering and Mr. Seal were the vocalists, Mdlle. Bertha Brousil solo violinist, and Mr. Ch. McKorkell, of Northampton, solo harpist and pianist. There was a good attendance.

MANCHESTER.—On the 10th ult. Mr. J. Yarwood gave a Concert in the Corn Exchange, when a comprehensive and well-selected programme was gone through. The artists included Miss Marie Sutton, Miss Lizzie Dow, Miss Shipshides, and Messrs. T. Allen, R. Williamson, G. Foulkes, J. Fildes, John Openshaw, and D. Dunkerley. Some admirable selections were also given by the Fairhurst and Orpheus Glee Parties, the concert-giver's composition, "England's Municipal Glee," being enthusiastically encored. The concert was well attended, and, in every respect, was an unqualified success.

MELBOURNE.—At the second performance of Costa's Oratorio *Eli* a large audience was assembled, and the performance of the work reflected the utmost credit upon all concerned. A meeting of the artists took place in the supper-room of the Town Hall after the concert, when a handsome liqueur-stand and a purse of sovereigns were presented to Mr. H. E. P. Thompson, the hon. sec. of the *Eli* chorus, and the gentleman who placed the full vocal and instrumental scores of Costa's work at the disposal of the Conductor, Mr. Herz.

NEWCASTLE.—The new organ, built by Mr. F. Nicholson, for St. John's Church, Westgate Road, was opened on the 9th ult., by Mr. Rea. The inauguration consisted of a grand organ Recital, from the works of Mendelssohn, Spohr, Saint-Saens, Rea, Rheinberger, Haydn, and Handel. In the evening divine service was held in the church, when Mr. Thomas Todd, the organist, presided at the instrument for the service, and Mr. Rea played a solo.

NORTH BERWICK.—A Concert was given by the North Berwick Musical Society, on Friday, December 29th: Vocalist, Mdme. Pauline Grayston; Conductor, Mr. Frank Bates. Mdme. Grayston's rendering of "Rejoice greatly" and "From mighty Kings" was much appreciated. The choruses were well sung, especially "Achieved is the glorious work" and "Lift up your heads." In the secular part of the programme Mdme. Grayston received enthusiastic encores for her songs "Robin Adair" and "The forsaken." Much praise must be given to Mr. Frank Bates, who conducted.

NOTTINGHAM.—The "Christmas Festival" of the Sacred Harmonic Society took place in the Mechanics' Hall on the 26th December, Haydn's *Creation* being given in the morning and a miscellaneous selection in the evening; Madlle. Titiens was the soprano vocalist in Haydn's work, Mr. Guy and Signor Campobello singing respectively the principal tenor and bass airs. At the evening Concert the same artists appeared, and Madlle. Titiens received a perfect ovation for her brilliant rendering of Weber's "Ocean, thou mighty monster;" a feature of the evening, too, was the Carol "Good King Wenceslas," specially arranged for the occasion by Mr. H. S. Irons, organist of St. Andrew's. Mr. Charles Hallé conducted.—On the same evening Mr. William Pyatt gave a performance of the *Messiah* at the new Albert Hall, which was in every respect highly successful. The principal solo parts were excellently rendered by Madame Edith Wynne, Madame Patey, Mr. E. Lloyd, and Signor Foli. There was an efficient band, led by Mr. Val Nicholson, and the Oratorio was ably conducted by Mr. F. M. Ward.

OXFORD.—An admirable Concert took place on the 24th ult., in the Town Hall. The artists were Miss Annie Sinclair, Mdme. Osborne Williams, Mr. Stedman, Mr. Geo. Fox, Mons. Victor Buziau, and Mr. Henry Parker. Among the most noticeable numbers were the "Angel" Duet (Rubinstein), sung by the two ladies; "O ruddier than the cherry," by Mr. Geo. Fox; Gounod's "Ave Maria," by Mr. Stedman; "The Lady of the Lea," Mdme. Osborne Williams; "The Bailiff's Daughter," Miss Annie Sinclair; the Quartet "Over the dark blue waters" (Weber); and the Fantasia "Otello" (Ernst), played by Mr. Buziau, all of which were extremely well rendered.

PENISTONE.—On Wednesday, the 3rd ult., an excellent Concert was given at the Assembly Rooms, on the occasion of the thirteenth of the series of annual parochial gatherings, by the Sheffield Orpheus Quartette. The solo vocalists were Mr. Makin, Mrs. House, and Mr. A. Wilson. The glees were excellently rendered, and the concert generally gave great satisfaction. Mr. Hedgman was the accompanist, and Mr. F. Allen, who officiated in the unavoidable absence of Mr. Berrisford, rendered able assistance.

PLYMOUTH.—A Recital of the opera *Maritana* was given by the Plymouth Vocal Association at the Second Subscription Concert on the 12th ult., in the Guildhall. The solo vocalists were Madame Sinico-Campobello, Madame Rose Hersee, Madame Demerick-Lablache, Mr. Wilford Morgan, Signor Snazelle, and Signor Campobello. The choruses were well sung by the members of the Association. Mr. Löhr conducted; Mr. Pardew led the band; and Mr. Faulk presided at the organ.

RAMSGATE.—On Tuesday the 23rd ult., Mr. J. F. Thorne, who has been the organist of St. Mary's for fourteen years, was presented with several testimonials, on the occasion of his leaving for Coventry. The Vicar (The Rev. R. Elwyn) presided, and there was a large gathering of members of the congregation and friends.

READING.—A successful Concert was given by the Reading Choral Society on the 16th ult., at the Town Hall, the first part consisting of a selection from *Il Trovatore*, and the second part being miscellaneous. The principal vocalists were Miss Catherine Penna, Mr. Henry Guy, and Mr. Frank Ward. A feature in the programme was an overture composed by the conductor (Mr. Old), which was so well played by the band as to elicit an enthusiastic encore.

RIPLEY, NEAR DERBY.—An Evening Concert was given in the Public Hall, on Thursday the 18th ult., for the benefit of the poor. The band was led by Mr. W. S. Woodward, who also contributed two violin solos. The vocalists were Miss Arthur (of Leeds), Mr. F. Baldwin, and Mr. V. Shepherd, each of whom received well-merited applause. Miss Fanny Arthur was an efficient pianist, and Mr. W. W. Woodward conducted.

ROCHDALE.—The Amateur Orchestral Society gave a Concert in the Town Hall on the 29th December, which was highly successful. The lady vocalist was Miss Annie Butterworth, who was encored in both her

songs. Mr. Abercrombie (tenor) has a good voice, and created a favourable impression. Mr. Richmond, of Dundee, gave a splendid performance on the piano; his selections were much appreciated. An interesting part of the concert was a solo on the bassoon, by Mr. Fotheringham. The playing of the orchestra was characterised by care, and merits praise. Mr. Lofthouse conducted.

RYDE.—The Choral Union gave an excellent performance of Handel's *Samson*, on the 23rd ult., at the New Town Hall, the chorus especially giving evidence of careful training on the part of Miss Margaret Fowles, who conducted on the occasion. The orchestra and chorus numbered nearly 140, and the solos were rendered by Miss Jessie Brown (soprano), Miss A. Bradley, R.A.M. (contralto), Mr. Hanson (tenor), and Mr. Cross (bass). Mr. Godwin Fowles, F.C.O., presided at the organ, and accompanied the recitatives. Mendelssohn's *Elijah* is to be given at the next concert.

SADDLEWORTH.—An Evening Concert was given in the Mechanics' Hall, Uppermill, in aid of the Boarhurst Brass Band, on the 20th ult. The principal vocalists were Miss E. Smythe, Mr. N. Dumville, and Mr. H. Lister, each of whom did full justice to the solos. Mr. J. W. T. Platt (solo pianist) deserves high praise for his performance which was warmly applauded. The band gave a selection under the leadership of Mr. J. Radcliffe.

SALISBURY.—Mr. Henry Cross, R.A.M., principal bass of Salisbury Cathedral, gave his second annual Concert on Wednesday the 17th ult., with great success. The vocalists were Madame Cross Lavers, Miss Reimar, R.A.M., and Mr. T. W. Hanson; Mdme. Bertha Brouil (solo violin), Mr. John Cheshire (solo harp), and Mr. G. Thorne (solo pianoforte). The concert was under the especial patronage of His Royal Highness Prince Leopold.

SHEFFIELD.—The fifth series of Orchestral and Vocal Concerts, introduced by Messrs. Peck and Wainwright on Saturday afternoons, at the Albert Hall, was commenced on the 13th ult. The programme embraced Mozart's overture to *Zauberflöte*, the Andante and Allegro Molto from the "Surprise" Symphony of Haydn, Lumbye's "Ma Vie," and the overture *Cleopatra*, by Blanchetean, each of which was excellently given. Mr. J. T. Wilde played a solo on the violoncello in a masterly manner. Master Holmes, of Manchester Cathedral, and Mr. Henry Makin were the vocalists. Mr. J. Peck was leader of the band, and Mr. Sinclair accompanist. — On the 20th ult. the second of the series was given, when an excellent programme was performed in a highly satisfactory manner. Miss Clara Linley gave an artistic rendering of Hummel's Fantasia, Op. 18. Miss Allen and Master Holmes were the vocalists, and Mr. Sinclair accompanied.

TENBURY.—On the 29th of December the Musical Society gave the Second Concert of the Season, at which Mr. Henry Gadsby's recently published Cantata, *Alice Brand*, and Macfarren's *Christmas* were performed. In both these works the Choruses were admirably executed. Members of the Society took the soprano and contralto solos, and Messrs. C. Wade and E. C. Jones kindly lent their assistance in the tenor and bass parts. Between the performance of the two Cantatas, Mrs. Littleton Wheeler and an efficient band gave Bennett's Fourth Pianoforte Concerto with great spirit. The Rev. J. Hampton conducted.

THIRSK.—An amateur Concert was held in the Assembly Rooms on Monday the 8th ult., which was highly successful. The instrumental portion of the programme was played in a manner which reflected the greatest credit on the executants, Mrs. Cholmeley and Lady Lawson, Herr Otto Denk and Mr. J. H. Rooks. The vocalists were also very efficient, the duet "The wind blows fresh from the land" (Smart), given by Mrs. and Mr. Swarbrick, and "O that we two were maying," sung by Mr. J. H. Rooks, accompanied by Lady Lawson (piano) and Sir John Lawson (violoncello), receiving great applause. Mr. J. H. Rooks conducted, and accompanied the various songs.

WELLINGBOROUGH.—The members of the Philharmonic Society, assisted by a few friends, gave, for its ninth Concert, Handel's *Messiah*, at the Corn Exchange, on Tuesday the 9th ult., under the direction of Mr. W. R. Harrington. The performance was a decided success. The solo singers were Miss Penna, Mrs. Warren, Mr. Hunt, and Mr. Orlando Christian.

WESTERHAM.—Mr. Francis Howell gave a very successful Concert on the 18th ult., at the Public Hall, assisted by Misses Randall, Lockyer, and Harris, and Messrs. W. Whitehead, T. Chapman, and Horace Buck, as solo vocalists, and a small but efficient orchestra. Mr. W. Whitehead and Miss Whitehead gave an excellent rendering of Beethoven's first sonata in D, for violin and pianoforte. Mr. Howell presided at the pianoforte.

WIMBLEDON.—Mr. Gerard Henry gave his second Annual Evening Concert at the Lecture Hall, on Tuesday the 16th ult., assisted by Miss Osman, Miss Martha Harries, R.A.M., Mr. C. A. White, R.A.M., Mr. J. Churchill Arlidge (flute), and The "Euterpe" Quartette (Messrs. Mills, Elsmore, Prestidge, and Budge). Mr. W. D. Sumner (organist of Christ Church) discharged the duties of accompanist most efficiently. Miss Osman and Miss Harries were highly successful in their songs, and The "Euterpe" Quartette were well received. Mr. J. C. Arlidge displayed a good tone and execution. The *bénéficiaire* gave a capital rendering of "Non é ver," and a new song (first time) entitled "The Lighthouse" (composed by A. J. Dye).

WINDSOR.—A Christmas performance of Handel's *Messiah* took place on Tuesday, the 16th ult., in the St. Mark's Schools, by the members of the Windsor and Eton Choral Society. The soloists were Miss Banks, Miss Christian, Messrs. Mellor and Orlando Christian, and Master Arthur Smith, of the St. George's Chapel Choir. Sir George Elvey conducted. Miss Christian (daughter of Mr. O. Christian), who made her first appearance in public, was fairly successful in the contralto airs, and was loudly applauded. The choral singing was exceptionally good, "The Hallelujah" and "Worthy is the Lamb"

being especially effective. The instrumental portion of the orchestra was under the leadership of Mr. Liddle, Mus. Bac. Mr. T. Harper, of London, was the trumpet soloist.

WOLVERHAMPTON.—A performance of the *Messiah* was given on the 26th December, at the Agricultural Hall, under the auspices of the Wolverhampton Festival Choral Society. The solo parts were sung by Mdme. Edith Wynne, Miss Helen D'Alton, and Messrs. Barton M'Guckin and Federici, all of whom did justice to the music. Mdme. Edith Wynne and Mr. Federici receiving the largest share of applause. Mr. Stockley, as usual, was a most efficient Conductor, and the choir was well drilled and numerically strong. The band, with Mr. Henry Hayward as leader, was highly efficient, and an especial meed of praise is due to the solo trumpet performance of Mr. Robinson. Mr. F. H. Bradley accompanied.

WORCESTER.—The Philharmonic Society gave its Third Concert of the present series on Friday the 12th ult., when Barnett's Cantata *Paradise and the Peri*, and a miscellaneous selection, were performed. The solo parts were sustained by Miss Jessie Jones (soprano), Miss Emily Dones (contralto), Mr. J. A. Smith (tenor), and Mr. O. Millward (bass). The band and chorus numbered 120 performers. The second part of the concert included the overture to *Oberon*, songs and duets by the principals, and march and chorus from *Ruins of Athens* (Beethoven), and part-song, "The sea hath its pearls" (Pinsuti), for the chorus. The singing of Miss Jessie Jones and Miss Emily Dones was much appreciated, and the concert was most successful throughout, the Hall being crowded in every part. Mr. Quarterman presided at the pianoforte and harmonium, and Mr. W. Done, as usual, conducted. The third and last of Mr. Spark's Subscription Concerts of this season's series took place on Monday evening the 16th ult., at the Music Hall. The Concert was one of the most successful, the programme being judiciously selected. The artists were Madame Campobello-Sinico, Madame Rose Hersee, Madame Demeric Lablache, Mr. Wilford Morgan, Mr. Snazelle, and Signor Campobello, vocalists, Signor Nicala Norrito (solo clarinet), and Signor Romano (conductor).

ORGAN APPOINTMENTS.—Mr. Walter W. Robinson, organist and choirmaster to Unity Church, Upper Street, Islington, N.—Mr. J. O. Smith to the Church of the Holy Apostles, Charlton-Kings, Cheltenham.—Mr. G. Starmer to St. Peter's, Tunbridge Wells.—Mr. James Loaring, organist and choirmaster to St. Mark's Church, Bradford, Yorkshire.—Mr. Ernest E. Parkes to Christchurch, Winchester.—Mr. R. Virgoe Miles to St. John the Evangelist (Chapel of Tailors' Benevolent Institution), Haverstock Hill, N.W.—Mr. C. W. Robinson, organist and choirmaster to the church of King Charles the Martyr, Falmouth.—Mr. John Waddington, jun., to the Wesleyan Chapel, Westow Hill, Upper Norwood.—Mr. Henry Rogers to St. John's Church, Cheltenham.—Mr. Arthur W. Marchant, organist and director of the choir to S. Leonard's Parish Church, Streatham.

CHOIR APPOINTMENT.—Mr. Charles Lee (principal bass), to New Church, Chorlton-cum-Hardy, Manchester.

OBITUARY.

On the 21st inst., at her residence, 14, George Street, Hanover Square, aged 89, Emily Chappell, widow of the late Samuel Chappell, of New Bond Street.

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DURING THE LAST MONTH.

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| 12. Friendship (<i>Per te d'immenso giubilo</i>) ... | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) ... | From Auber's "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) ... | From Gounod's "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) ... | From Weber's "PRECIOSA." |
| 16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>) ... | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Mollo</i>) ... | " |
| 18. On yonder rocks reclining ... | From Auber's "FRA DIAVOLO." |
| 19. Happy and light ... | From Balfe's "BOHEMIAN GIRL." |
| 20. Come, come away (<i>Ah! que de moins</i>) ... | From Donizetti's "LA FAVORITA." |
| 21. Hymen's torch (<i>Il destin</i>) ... | From Meyerbeer's "LES HUGUENOTS." |
| 22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>) ... | From Gounod's "FAUST." |
| 23. 'Gainst the Powers of Evil (<i>The Choral of the Cross</i>) ... | " |
| 24. O Balmy night (<i>Com e gentil</i>) ... | From Donizetti's "DON PASQUALE." |
| 25. Haste o'er the hills (<i>Introductory Chorus</i>) ... | From Rossini's "GUGLIELMO TELL." |
| 26. Come, sing the Song (<i>Opening Chorus</i>) ... | From Meyerbeer's "ROBERT LE DIABLE." |
| 27. With fair Ceres (<i>The March Chorus</i>) ... | From Bellini's "NORMA." |
| 28. The Tuneful Song of Robin's Horn (<i>Tyrolese Chorus</i>) ... | From Rossini's "GUGLIELMO TELL." |
| 29. The Chorus of Huntsmen ... | From Weber's "DER FREISCHUTZ." |
| 30. Hark! the distant hills (<i>Hunting Chorus</i>) ... | From Flotow's "MARTA." |
| 31. Hence! away with care ... | From Meyerbeer's "GLI UGONOTTI." |
| 32. Hail to the Bride ... | From Wagner's "LOHENGGRIN." |
| 33. Hark! music stealing! (<i>subject from Overture</i>) ... | From Rossini's "SEMIRAMIDE." |
| 34. A bridal wreath we twined (<i>Chorus of Bridesmaids</i>) ... | From Weber's "DER FREISCHUTZ." |
| 35. Behold, how brightly breaks the morning! (<i>The Barcarole</i>) ... | From Auber's "MASANIELLO." |
| 36. From hill to hill resounding (<i>subject from Overture</i>) ... | From Auber's "FRA DIAVOLO." |

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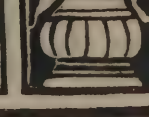
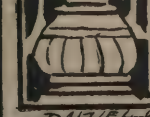
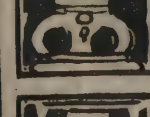
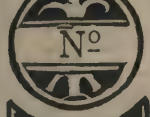
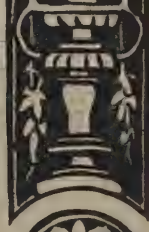
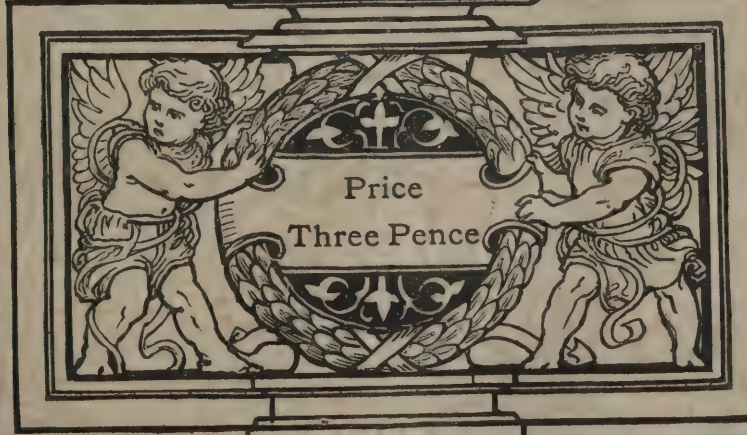
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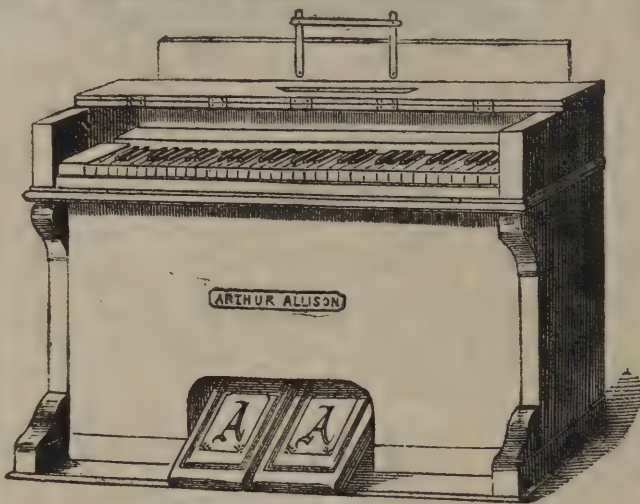
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MARCH 1, 1877.

ENGLISH OPERA

BY CHARLES K. SALAMAN.

ENGLAND may justly be classed amongst the musical countries of Europe. The English have valid claims to be regarded as a musical people. These affirmations will doubtless be demurred to by many who have not given to the subject a calm and impartial consideration. We possess historical, literary, and musical evidence more than sufficient to establish the fact. Inauspicious circumstances have at various periods in our country's history diverted the minds and the inclinations of the people from the pursuit of music, such, for instance, as foreign and civil wars, religious persecutions, fanatical prejudices against art and artists, diversity in popular habits and social customs, revolutions in taste, and changes in fashion; but whenever England has enjoyed repose, and her people have been unrestrained in the selection of their favourite pastimes, they have evinced a disposition to avail themselves of the genial fascinations of music. They have fostered and cultivated the art, and have thus afforded undeniable proofs that a genuine love of music is inherent in the national character.

The national music of England, apart from that of Ireland, Scotland, and Wales, is melodious, pathetic, and vigorous. The music of the Church by native composers, for simplicity of design, for melody, for learned harmonical contrivance, and for sublimity of expression, is unsurpassed. The glees and madrigals of England have a world-wide celebrity. The choicest songs of this country may vie in beauty with the airs and romances of Italy, Germany, and France.

To the honour of being amongst the first European nations who attempted the composition of dramatic music England may also lay a fair claim. For excellence in this department of the musical art she has yet to acquire European fame. This country has nevertheless produced many native dramatic composers who have earned considerable distinction.

In their origin, all artistic efforts are strange and crude. We consequently perceive in the earliest attempts at the lyric drama in England, as in all countries, a style uncouth and barbarous. The result of a critical examination, and an impartial comparison of England's dramatic music during the 17th century with that of Italy at the same period, is highly creditable to this country, in which then flourished one of the greatest musicians of any age or nation—the illustrious Henry Purcell, the founder of English Opera.

The germs of the lyric drama of England may be discovered in the *masques* represented in this country during the 16th and 17th centuries. A performance—the earliest on record—took place at Greenwich in 1512. At Whitehall an entertainment of the nature of a *masque* was represented in 1530. "It wanted only machinery," says Burgh, "to fulfil the idea of a complete 'masque,' such as were afterwards written by Ben Jonson and others, and which, with a constant musical declamation in recitative, mixed with air, would have formed an *opera* exactly similar to the musical drama of Italy in the ensuing century." These incipient melodramas were composed for special occasions, and for the exclusive amusement and recreation of royal and noble persons, at whose palaces and mansions they were privately performed. Three years before the birth of Shakespeare—viz., in 1561—a regular play was written by Lord Buckhurst, in which was introduced instrumental music, performed before each act, on viols, cornets, flutes, oboes, fifes, and drums. According to Sir William Dugdale, who wrote in 1656, the Kenilworth *masques*, arranged for Queen Elizabeth's entertainment, were represented with great splendour.

As poetry became more polished and her sister art more developed, pieces of greater musical and dramatic interest were produced. A musical play entitled "*Damon and Pythias*," approaching very nearly to the modern notion of an English opera, was, in Queen Elizabeth's reign, written and composed by Richard Edwards. The performers in this play sang as well as acted. Ben Jonson's *masques*, which were greatly in advance of those which had preceded them, were set to music by Alfonso Ferabosco and Nicolas Lanieri. Hogarth suggests that they bore a closer resemblance to the regular Italian Opera than the so-called *operas* which were represented on the English stage during the greater part of the last century. Milton's *masque* "*Comus*" was originally set to music by the author's friend Henry Lawes, who has received from his contemporaries perhaps greater praise than has been accorded to any other composer. His genuine English style does not appear to have derived aid from Italy. Lawes was well acquainted with the simple grandeur of Tallis, Byrd, Orlando Gibbons, and Bull, his eminent countrymen, and no doubt formed his style from the study of their works. The vocal music of Lawes is, at least, as tuneful as that of his Italian contemporaries, with which it will bear a favourable comparison.

Up to this period no *public* performance of dramatic music had taken place, and whatever enjoyment it afforded was monopolised by princes and nobles. The people regaled themselves after their own manner by singing and dancing, and playing on the lute and virginals, the regals and dulcimer, and other popular musical instruments on all festivals and at merrymakings, which were then more frequent and less ceremonious than in the present day.

Many of Shakespeare's plays were written with a view to the introduction of vocal and instrumental music. "The Tempest," "A Midsummer Night's Dream," "As you Like it," and "Twelfth Night" are full of songs. Ben Jonson, Myddleton, Beaumont and Fletcher, Shirley, Dryden, and other dramatists of the 16th and 17th centuries, also furnished in their plays opportunities for the introduction of vocal music. Here we have the origin of English Opera. From 1647 to 1656, the public performance of every department of the drama was strictly forbidden. Singing and dancing during that time were likewise prohibited. According to the religious belief of a certain section of the English public, to indulge in such pleasures was to commit sin.

Sir William Davenant sought to overcome the prevailing prejudice against dramatic performances, and at length was successful in obtaining a patent to open a rude kind of theatre at Rutland House, Charterhouse-square, near Smithfield, for the purpose of producing "An entertainment in declamation and music after the manner of the Ancients." The title and style of this novel species of musical entertainment were borrowed from the Italians, who originated the *Opera*, with the like view and purpose, at the close of the 16th century.

The "Siege of Rhodes" was the first "Opera" sung in "Recitatif Musicke;" it was produced in 1656. An anonymous author in 1692, referring to the "Siege of Rhodes," says: "It is indeed a perfect opera: there being this difference between opera and tragedy, that the one is a story sung with proper action, the other spoken. It is true," adds the writer, "that the 'Opera' wanted the ornament of machines, which they value themselves so much upon in Italy, and the dancing which they have in such perfection in France." The music of this first English opera was composed after a strange manner, the vocal portion being the joint contribution of Mathew Lock, Captain Henry Cook, and Henry Lawes, while the instrumental music was composed by George Hudson and Charles Coleman. There were seven instrumentalists, whose names are recorded; and among the singers were Captain Cook, Mathew Lock, and the father of Henry Purcell, the celebrated composer. There were also "Singing Operas," entitled by Colley Cibber "Dramatic Operas." "The Tempest" was composed by Mathew Lock. "Psyche" was a joint production by Draghi and Lock. John Banister wrote the music for "Circe." The two first-named operas were produced in 1673, and the last in 1676. These ancient English operas comprised spoken dialogue, and songs and choruses interspersed.

Henry Purcell, the glory of English musicians, was born in 1658, twenty-six years before the birth of Handel. He was the contemporary of Stradella and Alessandro Scarlatti of Naples. By the production of his first opera, "Dido and Eneas," in 1677, at the age of nineteen, he immediately established a reputation as a dramatic composer of the highest class. He was soon occupied in the composition of other operas. Nat. Lee's "Theodosius" was Purcell's first publicly performed work. In 1690, Shakespeare's "Tempest," of which Dryden made a version, offered to Purcell an opportunity to display his talent for dramatic music. He set many pieces to music which yet retain their original popularity. When selecting a composer for his "Albion and Albanus," Dryden unaccountably passed by Purcell and made choice of Grabut, an incompetent French-

man, whose demerits were as obvious in his day as they are in ours. "King Arthur," the joint production of Dryden and Purcell, was composed in 1691. It is full of music as charming as it is erudite. The "Frost Scene," for a bass voice and chorus, is, without exception, one of the most dramatically expressive compositions that can be found in music. Among many favourable specimens of Purcell's pathetic style of melody may be instanced the songs, "What shall I do to show how much I love her?" "I attempt from Love's sickness to fly," "Fairest isles," and "From rosy bowers"—"the last song the author set, it being in his sickness." "Tell me why, my charming fair," a dialogue in the "Prophetess" for bass and soprano, is very beautiful, and would bear revival. The "Prophetess; or, The History of Diocletian," was composed in 1690. In his dedicatory epistle to the published score of this opera, Purcell thus expresses himself: "Music is yet but in its nonage, a forward child, which gives hope of what it may be hereafter in England, when the masters of it shall find more encouragement. 'Tis now learning Italian, which is its best master, and studying a little of the French air to give it somewhat more of gaiety and fashion." It may be presumed from the foregoing extract that Purcell was well acquainted with the music of the then best Italian masters; but, on comparing his music with theirs, it is quite evident that the English composer, however zealously he may have studied the works of his Italian contemporaries, depended solely upon his own original powers and his national instincts for his inspirations, and for the formation of his purely English style.

For vocal expression Purcell is yet unrivalled. According to an eminent authority, "The highest quality of Purcell's music is its genuine English character." "He was fully aware that the vocal music of every country must be founded upon the peculiar accent in modulation of its spoken language." Purcell studied with attention, and with the feeling of a true poet, the genius and character of his native tongue, and he invented a style of *recitative*, or "speaking music," adapted to its lyrical capacity. This differs materially from the musical declamation of Italy, which, however well fitted to the soft musical language of that country, is not natural to that of England. The "Indian Queen," produced in 1692, "Tyrannic love," and "Bonduca," are other Operas by our renowned countryman of considerable dramatic and musical merit. "Ye twice ten hundred deities," "Britons strike home," "Come if you dare," from Purcell's now obsolete Operas, when well sung, are sure to receive from a British audience a British welcome. England lost her greatest musician in 1695, at the early age of 37—fifteen years before Handel's first visit to England. It is interesting to contemplate what might have resulted to English music had Purcell lived to be in intimate communion with Handel, who so considerably enlarged the boundaries of his art.

Every Englishman should be proud of the name of Henry Purcell; for a man more highly gifted with musical genius never lived.

"Purcell! the pride and wonder of the age,
The glory of the Temple and the stage!"

"Who e'er like Purcell could our passions move!
Who ever sang so feelingly of love!"

Those who impartially study his music, and consider the time when it was written and the low condition of the art in England at that period, cannot fail to be amazed at the extent of his musical acquire-

ments, and the remarkable powers of invention he evinced. These will bear testimony to the truth conveyed in Dryden's epitaph:—

"Sometimes a hero in an age appears,
But scarce a Purcell in a thousand years."

In order to understand the condition of England's Musical Drama during the eighteenth century, and to fairly estimate her efforts towards its progress, it will be convenient to take a cursory survey of the state of that branch of Musical Art during the same epoch in other countries.

Italy, in early times the pupil of Flanders, originated "*Opera in Musica*" with the invention of *Recitative*, or "*Musica parlante*," at the close of the sixteenth century. The origin of *Recitative* may be traced to the impassioned language and exaggerated tones used by the people of Italy and of other Southern climes when engaged in animated discussion. The first Operas were composed entirely in *Recitative*. When the voice was sustained by a single instrument it was called "simple recitative." The Italians considered that the transition from musical speaking to measured song was easier and more natural than from the ordinary conversational voice, and they therefore adopted that mode of recitation and declamation. In the infancy of *Opera*, and in its adolescence, the boundaries which separated secular from sacred music were undefined: the music of the Church and stage were almost identical. *Opera* soon took root in the fertile soil of Italy: it was cultivated by many musicians in her several states, and it received countenance and support from the princes and nobles, then the only patrons and encouragers of art. Operas were produced in quick succession in Venice, Florence, Rome, and Naples, each city having an operatic school of its own. They rapidly acquired a world-wide renown for their composers, their singers, and their country. Italy gave birth to the best Masters in composition, the best instructors in the vocal art, and the best vocalists. The Italian school of musical composition and vocalisation was regarded as the best in the world. Musicians and singers travelled to Italy from England, Germany, and France for the purpose of study, and in order to hear the recognised *chefs-d'œuvre* of Italian *Opera*, hoping thus to improve their own style of melody, musical construction, and vocalisation. After a time *Opera* in Italy became vulgarised, demoralised, and deteriorated. It was satirised by English and Italian writers. "As the waters of a certain fountain in Thessaly," wrote an English essayist of the early part of the eighteenth century, "from their benumbing quality, could be contained in nothing but the hoof of an ass, so can this languid and disjointed composition (the *Opera*) find no admittance but in such heads as are expressly formed to receive it."

But even the biting satire of Addison and other English writers was exceeded by that of the noble Venetian composer, Benedetto Marcello, who, in 1720, published his "*Il Teatro alla moda*," in which every character employed in the theatre is severely subjected to the satire of the witty writer and musician. Trivialities and gross absurdities had gradually crept into the *Opera* which destroyed its former dignity. Musical reformers, however, arose, and brought it again into favour and regard.

Let it not be forgotten that while the famous Italians, Stradella, Cesti, Alessandro Scarlatti, Gasparini, Antonio Lotti, Vivaldi, and others were occupying themselves with *Opera* in Italy, Henry Purcell, the Englishman, was composing pure

English music, which, for erudition, beautiful expressive melody, and fine dramatic effects, was unsurpassed by his foreign contemporaries. Other English composers were similarly employed. In the "*Orpheus Britannicus*" will be found a song composed by Henry Purcell as a compliment to the famous Mrs. Bracegirdle, for her singing the mad song in John Eccles's *Opera*, "*Don Quixote*."

Krieger, Keiser, Matheson, Telemann and other German musicians were laying the foundation of *Opera* in Germany, while Lulli, Desmarests, Rameau and others were working in the same direction in France. The dramatic music of both Germany and France at that period was inferior to that composed in England by Henry Purcell. Operas in Germany and France were, in the first instance, borrowed from Italy in the form of translations and adaptations of Operas which had become celebrated in that country.

Students of musical history cannot fail to observe the occurrence and recurrence of periodical revolutions in musical taste, in all countries, which have generally ended in the institution, so to speak, of new musical dynasties. The introduction of the Italian manner in English music, at the opening of the eighteenth century may be considered as one of these. England desired Italian *Opera*, and Thomas Clayton, an English musician, of more pretension than ability, professed to supply it, but in an English dress. He set to music a translated Italian *libretto*, and produced his *Opera*, "*Arsinoe, Queen of Cyprus*," in 1705, with English singers. His work is below criticism, and was soon crushed beneath the weight of its utter insignificance and worthlessness. Its performance was nevertheless tolerated for a few nights, and was followed by Marc-Antonio Bononcini's "*Camilla*," and the "*Triumph of Love*," by Saggione, sung in English. A volume, containing the three Operas, published by Walsh, affords evidence of their quality. Clayton's "*Rosamund*" appeared and failed in 1707. "*Pyrrhus and Demetrius*" was afterwards produced on the English stage; the English and Italian performers singing in their respective languages. In 1710 "*Almahide*" was sung entirely in Italian. Thus was inaugurated Italian *Opera* in England. It soon became fashionable, and little else was listened to for sixteen years. *Ballad Operas* by Galliard, Motteaux, Carey, and Eccles were occasionally performed, but they made no lasting impression. It is well known with what despotic sway Handel reigned supreme in Italian *Opera*, and with what success he fought his rivals Bononcini, Attilio Ariosti, and others, who presumed to dispute his authority. At length the enthusiastic admiration for Italian *Opera* began to cool. The "*Beggars' Opera*" now took firm hold of the English public, and in 1727 Italian music became unfashionable. The "*Beggars' Opera*," which for six years retained the favour of the English people, was succeeded by a series of *Ballad Operas* of ephemeral popularity. Some lines, published in 1730, entitled "*Old England's garland*," or the "*Italian Opera's downfall*," bear testimony to another revolution in the musical drama of England; they run thus:—

"I sing of sad discords that happened of late,
Of strange revolutions, but not in the State;
How old England grew fond of old tunes of her own,
And her *Ballads* went up and our *Opera* down.
Derry down, down, hey derry down."

The once admired English Operas of Dr. Arne are as obsolete as those of his foreign predecessors, contemporaries, and immediate successors. Arne was a prolific and successful contributor to the rich repertory of English music. His first *Opera*, "*Rosamund*," produced in 1733, obtained for its composer

a prominent niche in the Operatic Temple of Fame. His early works were composed in a style specially his own. It was gracefully melodious, sweet in expression, and simple in construction. His "Artaxerxes," which was first represented in 1762, was heard with delight for eighty years. It was the first complete English Opera on the Italian model. Arne was unable to withstand the influence of Italian music, and he combined with charming music purely English, *airs* in imitation of the prevailing florid Italian school, of which the *Aria di bravura*, "The soldier tir'd," is a favourable specimen. The part of the *Princess Mandane* was for many years selected for the *début* of young ladies who aspired to be Prima Donnas. The professional career of Dr. Thomas Arne forms one of the landmarks of English Opera of which England may boast. Dr. Samuel Arnold, Thomas Linley, and Charles Dibdin were his immediate successors. They produced many serio-comic Operas in the form and fashion of the period. Songs and duets succeeded to the spoken text, a characteristic of legitimate English Opera which yet prevails. Elaborated, concerted finales were as yet unknown. The so-called English Operas of those days were greatly admired, and they afforded enjoyment not only to professional musicians of distinction, but to the aristocracy and people of England generally, who had long been familiar with the music and singers of Italy. An English School of Music then existed, and its influence extended from Henry Purcell to Henry Bishop.

There is a form of melody, unmistakably English, whose characteristic is sweetness combined with pathos. There are also casts of melody whose features are bold and manly. Both styles of British song never fail, when faithfully interpreted by fine and expressive voices, to touch a sympathetic chord in British hearts.

(To be continued.)

THE CRYSTAL PALACE PROBLEM.

LOOKED at by itself, Mr. Thomas Hughes's late speech to the shareholders of the Crystal Palace would convey an impression that this is no problem at all. The Sydenham "business" has been carried on for twenty-two years at an average annual profit of £45,000. In the same period its customers have numbered 40½ millions; £241,000 has been paid out of revenue for repairs and renewals; ordinary shareholders have divided £370,000, preference shareholders £228,000, and the holders of debenture bonds £355,000. Besides these large payments, Mr. Hughes assured his constituents that the company had met all their engagements with perfect punctuality; the preference dividends, and the interest on the debentures had always been paid to the day, and they had no debts. The same authority tells us that the concern "looked up" during 1876—a year which saw alike the opposition and collapse of the Alexandra Palace—and would have paid a small dividend on the ordinary stock but for a dispute with the refreshment contractor, which cost £12,000, and a change in the railway service, which cost nearly as much. Yet with all this Mr. Hughes admitted, and nobody questions, that something must be done to rescue the Palace from death in life. Were the original shareholders content to remain with a nominal dividend, or none at all—and at their late meeting an overwhelming majority supported the present directors—the enterprise might go on as now

for years. But a minority large enough to be troublesome demands, and is likely to demand, some return for its money, the more because every man sees, or imagines he sees, the way to obtain it. This, however, is not all. An imperative necessity insists that the institution should be lifted out of its present impecunious state, wherein every farthing has to be looked at twice before it is spent, and the first necessity is to make both ends meet. Such a predicament was never contemplated by its founders, whose second thoughts only were of profit or loss when the Queen of England declared the Glass House open and one of her prelates invoked Heaven's blessing upon a humanising and refining mission. Yet to this predicament, by slow but sure degrees, have matters come, and now the Crystal Palace is reduced, as far as concerns enterprise, to stagnation. Enterprise involves risk, which those may not honestly incur who have nothing to lose; and without enterprise he who caters for public amusement and instruction can expect nothing but disaster. The Crystal Palace driven to the shifts of a man living from hand to mouth is clearly a failure, and hence the general consensus of opinion that "something must be done."

But what? Even the ingenuity of the *Saturday Review* cannot find an answer to the question. Our contemporary, after his manner, sneers abundantly while offering little or no advice. According to him, the Crystal Palace has been, from the beginning until now, a gigantic humbug. The building itself, about which so many fine things have been said, seems to the reviewer an absurdity, because adapted with care and success to "eat its head off" in repairs. Then it is too big, for which reason the fire that destroyed the tropical department was a blessing rather than a calamity; and, worst of all, though the directors have grubbed for dividends, like the most impecunious City concern, they and their friends have surrounded the enterprise with an atmosphere of sentiment calculated to disgust all reasonable minds. This may be true, or it may not—we shall not attempt to decide; but *cui bono*? The Crystal Palace exists; it is a beautiful edifice with beautiful surroundings; it is a recognised place of recreation and instruction for the people at large; it has done much good, and it is capable of doing much more. This is all, as far as regards the point at issue, which we care to know, or which we need know in order to form a very positive conviction that the Crystal Palace must be kept open. So we come back to the question—How?

According to Mr. Hughes, there are three classes of people ready with an answer. Let us call up a representative of each and hear what he has to say.

Enter, then, the Materialist, who probably is a Licensed Victualler, or has bought shares in the Palace with cash gained by vending "creature comforts" in some form or other. We are not surprised to hear him say: "I can't understand for the life of me why there should be such a fuss over this here concern. What we want is a dividend and no bother; whereby if any one likes to take the place on lease at a fair rent, 'Let him have it,' I says. We've tried to teach the public long enough, and it don't pay. The public don't want to be taught, and small blame to 'em; for when they get a day out, away from hard work and worry, plenty to eat and drink and a hearty laugh is what does 'em good. Mr. Sawyer—a man who knows what he's about—offered to rent the Palace, and give thousands a year more than the average of our earnings, but only got sneered at for his pains. Was ever such fool-

hardiness! A fig for the objection that Mr Sawyer's chief aim would be to get together a lot of people likely to spend money at his counters. Of course he would, and why not? Why not, even if he copied the present managers of the Westminster Aquarium, and turned the place into a music-hall? That is nothing to us as landlords. If the public get what they like best, if Mr. Sawyer makes a profit and we receive a dividend, the handsome thing is done all round." We are far from sure that it is worth while to answer this gentleman, especially as the present refreshment contractor to the Palace has withdrawn his offer, and nobody is likely to renew it. Let us, however, remind the Materialist party, at the risk of being sneered at by the *Saturday Review*, that the Crystal Palace is, and must ever be, something more than a commercial enterprise. It came into the world saddled with responsibilities not to be got rid of without shame. To it, in fact, we may strictly apply the maxim *noblesse oblige*; while some of us venture to think that even the present managers, in their "grubbing for dividends," as the reviewer puts it, have given just cause for regret, if not for offence. But to farm the enterprise to a speculator in return for a money payment would be to sound the lowest depths of degradation. Much better sell the materials of the building, and put the land in the market as an "eligible site for villa residences." This, no doubt, would be a bitter end, but no disgrace; and a manful death is at any time more desirable than a humiliated life.

Dismissing the Materialist with an emphatic assurance that we have done with him, the Revolutionist comes next. It is hard to gather from the report of Mr. Hughes's speech exactly what this man wants, or why he bears such a formidable name. But we are told that he would have the Company take all its business into its own hands—in other words, we suppose, dispense with a refreshment contractor and pocket his profits, if haply they might be made without his skill and experience. Assuming this to be Revolution, very few outside the ranks of dividend-grubbers will go with it. In the first place, it is open to grave doubt whether the Directors would succeed in a line of business which demands special aptitude and a freedom of action unobtainable where there is a sense of responsibility to others. In the next place, such a body ought not to be in a position which would tempt them to do for themselves all that is objected to as probable in the case of a speculative lessee. Under present arrangements the Company's position is beyond cavil. Where the public are accustomed to resort, refreshments are essential, but it is one thing to give facilities for their provision and quite another to become caterer in person with a necessarily keen eye to all the means whereby consumption may be promoted and profits increased. We shall, no doubt, hear this distinction laughed at as sentimental. Be it so. We have not the smallest objection in the world, if sentiment wins and it is never said that the Crystal Palace Company kept their beautiful edifice open mainly as an eating-house.

Without professing a perfect comprehension of the Revolutionist, we know enough now to send him away and to call for the Sentimentalist, who appears with a *Saturday Reviewer* at his heels. The Reviewer is in a great rage. He objects to "sentimental showmen." They are humbugs, who want to make money by trading with a gullible public on other than "sound business principles." But he dislikes this one in particular, and accuses him of wishing to support the Crystal Palace by a "system of gambling for

profits," which is "substantially the same as that devised for the Alexandra Palace, and consists in tempting people to take guinea shares for the sake of securing prizes 'of money to be spent, according to the option of a prize-holder, either in objects strictly of fine art,' or in household furniture, silks, satins, poplins, and other fabrics for ladies' dresses, or, 'in fact, any article in any kind of material which in form and colour is entitled'—or perhaps may be pretended—to be considered a work of art." In all this we cannot see anything to warrant the Reviewer's anger. But let the "sentimental showman" speak for himself. He says: "I am charged by my friend here—who was never guilty, as far as I know, of a generous feeling—with importing sentiment into business, and no doubt he is right if that be to desire, apart from commercial considerations, the continued existence of the Crystal Palace. Even he grants, though with characteristic superciliousness, that 'the place is, no doubt, on the whole, a useful accommodation to certain classes of the public, and it would be a pity that it should be shut up.' That is precisely my idea. I want the 'useful accommodation' kept open, and the 'pity' avoided for their own sake, without reference to business principles, sound or unsound. Thus far I am sentimental, but no further; and I don't even ask the public to be sentimental at all. I want their money, for which I offer a substantial return. Here is my plan: Form an association on the Art Union principle; purchase the Crystal Palace; apply the profits each year as prizes, the allotment of which extinguishes a certain number of shares, while those not so extinguished in course of time come in for the property itself. The Tontine system is no new discovery, and nobody ever yet charged it with the drawback of sentiment. My plan is a Tontine and Art Union combined, according to which each subscriber sooner or later receives a *quid pro quo*. What objection, pray, can be made to it?" We certainly have none to offer. The proposal is businesslike and straightforward simply as a form of money investment, while it offers advantages with regard to the Palace itself such as open up a prospect of rare usefulness. With it there would be an end of grubbing for dividends, and the enterprise could be managed in view of the results its founders had in mind. We should secure, as Mr. Hughes remarked, a "real Palace of Art," free from the necessity to lower its character in order to raise its returns; the distinction even now enjoyed in the matter of music becoming the rule of the place, not the exception. With such a result in prospect the friends of the Crystal Palace will hardly be deterred by sneers from wishing well to the scheme of the so-called Sentimentalists. It is the only one before the public worthy of a moment's consideration, because the only one that unites to entire feasibility a guarantee that the original purpose of the enterprise shall be worked out.

HINDU MUSIC.

OUR readers need not be alarmed at the title of this article: we have not the least intention of entering into a learned discourse on the many subtle intricacies of Hindu music. All that we wish to do is to call attention to the remarkable interest which is springing up among Europeans in India with reference to the character and merits of this native art. Nor is this to be wondered at, for the Asiatic origin of music is a fact on which many learned men have insisted. Even if it be granted that Greece

be caused in town by the appearance on our breakfast-tables of a paragraph somewhat as follows: "Mr. So-and-so produced the finest effects in his song by the judicious use of skull-tones," &c., &c.

The following may be termed a very sentimental account of sound:—

"Without sound, singing is impossible; without sound, tone is impossible; and therefore sound (*nada*) is the all-pervading soul of the world."

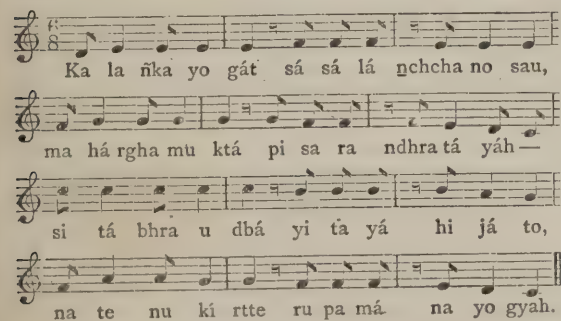
By a reversed mental process this statement also appears as follows:—

"From *nada* arises *srooti*, from *srooti* comes *swara* (tone), and from *swara* comes *raga*, and from *raga* comes *gita*; therefore the soul of *gita* is sound."

Probably the greatest difficulty which the European meets with in Hindu music is the system of *murchanás* or graces. These do not include such ornaments as a turn or shake (the latter of which, by the way, has the very odd title of a *gummucka*), but can best be described as *roulades* of diatonic or enharmonic scale-notes, introduced either at a given sign or at the will of the performer. These graces are a "vital principle" of Hindu music, as Dr. Tagore justly observes. The reader must therefore bear in mind that any quotations we may make from the melodies before us are quite inadequately represented by our musical notes, and cannot be judged by the ordinary standard of musical criticism. The interesting analogy between these Hindu graces and the use of the "enharmonic genus" by the ancient Greeks need hardly be pointed out. The first song we shall give appears at first sight to be of a simple, not to say weak character, but in all probability when sung with proper native grace it is far from uninteresting. The words are as these ("Stanzas in Sanskrit," p. 57):—

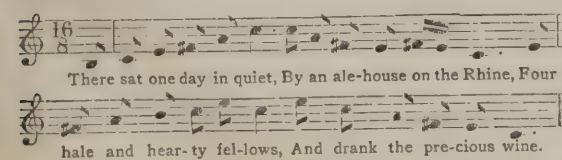
"Neither the moon, nor the precious pearl, nor the bright camphor, can bear comparison with thy brilliant fame. In the moon there is a spot, in the pearl there is a hole, in the camphor volatility; but thy fame is spotless, solid, and ever-enduring."

This startling series of compliments, which must have much astonished H.R.H. the Prince of Wales, is set to the following music:—



Ka la n̄ka yo gāt s̄a s̄a lā n̄chcha no sau,
ma h̄a r̄gha mu kt̄a pi sa ra ndhra tá yāh—
si tá bhra u db̄a yi tá yā hi já to,
na te nu kí rtte ru pa mā na yo gyah.

The next melody is from English verses set to Hindu music, p. 73. The Asiatic form of scale is here much more marked:—



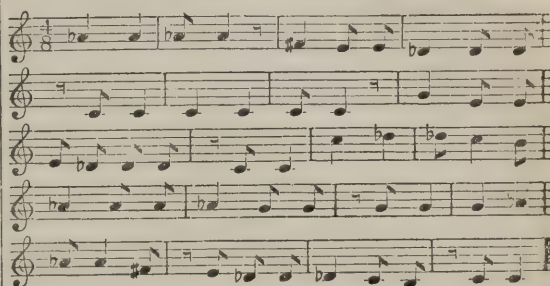
There sat one day in quiet, By an ale-house on the Rhine, Four
hale and hear-ty fel-lows, And drank the pre-cious wine.

Any musician who can for the moment forget the "scales" of his youth will see at a glance that the above is a very symmetrical melody as regards form,

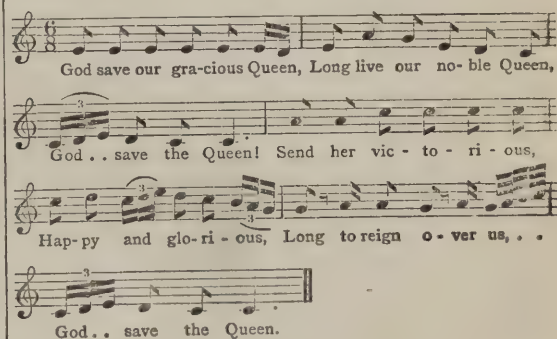
though it must be confessed that it would be most troublesome to harmonise in our own way. But for difficulty in this respect we commend the following for our readers' consideration. We omit the original words: they are thus translated ("Sanskrit Stanzas," p. 91):—

"Thou art more precious than the most precious gems, and an object of greater regard than the rubies and pearls of the purest ray. Having now embraced thee in her bosom, India has proved herself entitled to the name of Basundhára (the holder of riches), and become a scene of universal joy."

RĀGINÍ ĀSĀ-GAURĪ.



Enough has been said to show that Dr. Tagore deserves warm thanks for the publication of the works lying before us; and notwithstanding the difficulty which a European experiences in appreciating the niceties of Asiatic music it is easy to see that he holds a high rank both as a composer and theorist. We cannot do better than conclude with his setting of our National Anthem:—



God save our gra-cious Queen, Long live our no-ble Queen,
God . . save the Queen! Send her vic-to-ri-ous,
Hap-py and glo-ri-ous, Long to reign o-ver us, . .
God . . save the Queen.

THE ABUSE OF MUSIC.

BY HENRY C. LUNN.

FORKEL says, "The public requires everything to be human, and the true artist ought properly to make everything divine. How, then, should the applause of the multitude and true art exist together?" The more we ponder these lines the more convinced we must be of their absolute truth. As faith in progress is one of the essential attributes of a real artist, so it is impossible for him in creating a work to think for one moment of the manner in which it will be received by those whose knowledge of the subject to which he has devoted his life is merely picked up at intervals snatched from a daily occupation, the nature of which deadens those very faculties which are necessary for the due appreciation of the most subtle poetical compositions. Painting and sculpture appeal with a certain power to the many; for, however ideal

may be the pictures and statues submitted to the eye, the fact of their representing known objects acts to a great extent as a passport to popular favour; but the charm of music is in its pure, abstract nature—as Goethe says, “it requires no material, no subject-matter whose effect must be deducted; it is wholly form and power”—and thus it happens that poets who speak to the world through the language of sound must wait until that world has been educated to comprehend the value of those treasures which have been gradually stored up for its benefit.

But whilst the development of the art is healthily progressing, it is obvious that for those who care but for music in a form demanding only a slight attention compositions must be duly provided, and thus a race of manufacturers is provided, whose worldly success is too often paraded before the public in proof of their claim to artistic recognition; nay, it is even urged by those who should know better that composers who write not for the people are mistaken, but talented, individuals, who, had they but seen the error of their ways in time, might have corrected their style and gained the suffrages of those who now treat their works with cold neglect. Against such a doctrine as this it is the sacred duty of all who believe in the true mission of art to protest. The use of music once understood, the abuse of it should be in every instance discouraged; for it is as absurd to say that superior works do no good as that inferior ones do no harm. A gentle toleration of falsehood may be the best mode of action under certain circumstances, but open praise of it is scarcely the method of advancing the truth.

We have been especially led into this train of thought because we constantly see a tendency in the present day to speak not only with kindness upon musical compositions which obviously tend to lower the standard of art, but actually to dismiss them with a few lines of qualified praise. Supposing that critical notices are in the slightest degree valued by the public, this mistaken leniency cannot but have a deleterious effect, for what can be the worth of favourable reviews upon productions of genius when the crudest works are thus encouraged? and how can a composer without a particle of original thought judge of his true position when he is gently urged forward by those whose duty it should be to persuade him that he has mistaken his mission? Were we asked to give some examples of such reviews as we have been speaking of, they could be at once furnished by reference to newspapers, and even to some journals which profess to criticise music. An Opera is performed for the first time—as a work of art worthless; but there is a pleasing ballad in it, an effective duet, a bold march, and a pretty dance-tune. All these are too often lauded with an excess of enthusiasm which would be simply absurd had such compositions never been placed in an Opera; for the probability is that pieces as good, or even much better, are daily published without exciting even a mark of recognition. An Oratorio is produced—the choruses are cut to the prescribed pattern; two or three “well-developed” fugues are introduced; there is a pathetic song for the contralto, and an unaccompanied trio. It is not considered right boldly to tell the composer that, skilfully as the work is put together, it does not contain a spark of genius; but the writing is learnedly discussed, the counterpoint praised, and everybody is made to believe that a new composition of enduring worth is added to the store of sacred art. Even in notices of songs and pianoforte pieces the most commonplace works are frequently extolled as if they

were veritable creations of genius; and seldom indeed is that truth spoken which, however galling to a composer at the time, can never do him so much harm in the end as unmerited praise. Strange indeed is it to turn, as we have recently done, to forgotten notices in newspapers and other periodicals where the triumph of mediocrity is duly recorded, and the verdict of a packed audience echoed in print, as if noisy success had anything whatever to do with art. Stranger still is it to remember that whilst such productions as these are placed before the public innumerable works of solid value are utterly unknown save to enthusiasts who endeavour to reveal their many beauties in the studio.

In proof of the ill effects of even faintly praising, what should be strongly condemned we may point to the extracts from notices constantly appended to advertised instrumental and vocal compositions, the extravagant eulogy upon which must indeed appear strange when the works happen to be heard by those who, with a ripened judgment, can calmly gauge their merits. It may perhaps be urged, in justification of thus ignoring the true aim of criticism, that young writers should be encouraged. Granted; but art must ever be considered before artists; and, even if a composer have caught the popular ear, he may be the greatest foe to the progress of healthy music. The merit of a work consists in its intrinsic worth, and not in its power of attracting a number of ignorant admirers. “The public,” truly says Forkel, “requires everything to be human, and the true artist ought properly to make everything divine.” Shall the critic, then, range himself on the side of the public or the artist?

Now that a prize is offered in Germany for the best treatise upon the subject of consecutive fifths in music, a comment by the philosopher Huygens seems to be well worthy of reproduction, especially as it is included in a posthumous work, which few musicians would think of reading as one likely to contain any reference to their own science and art. It is a treatise, written in Latin, upon the probable plurality of worlds, and entitled “Cosmotheoros.” Huygens died at the Hague in 1695, while this work was in the press. He is perhaps now most widely known as the discoverer of the solid and permanent ring round the planet Saturn, and of one of its satellites; also as the inventor of the micrometer and of the improved pendulum for clocks. But he stood quite in the first rank as a theoretical musician in his day: He was one of the fellows of our Royal Society. In “Cosmotheoros” Huygens says: “For if you ask one of our musicians why two or more perfect fifths cannot be used regularly in composition, some say it is to avoid that sweetness and lusciousness which arises from the repetition of this pleasing chord. Others say that fifths must be avoided for the sake of the variety of chords which are required to make a good composition. Such reasons are brought forward by Descartes and others. But the inhabitants of Jupiter or of Venus will perhaps give you better reasons for this, viz., because, when you pass from one perfect fifth to another, there is such a change made as immediately alters your key. You have changed into a new key before the ear is prepared for it.” For exemplification of Huygens’s argument, let us take a few fifths from our diatonic scale of C. C to G is a perfect fifth, from D to A is an imperfect interval in a scale of fixed sounds, because A is tuned as a third to F; from E to B is a true fifth, but remote from C as a consonance—the ear expects E as the bass—from F to C, again, is

a true fifth, but one which absolutely requires F as a consonant bass; and so on. Huygens seems to have written this interesting treatise as an antidote to Kircher's "Ecstatic Journeys," which he charges to be a farrago of "unscientific, unreasonable stuff." According to Lowndes's "Bibliographer's Manual," a translation of Huygens's work was published under the title of "The Celestial World discovered," London, 1699, 8vo.

A CURIOUS custom once prevailed, both on the Continent and in England, in "The Church of our Fathers," and one that has been ably illustrated, in the seventh volume of the Camden Society's "Miscellany," by the late John Gough Nichols and by Dr. Rimbault. On the sixth day of December, it being St. Nicholas's Day, the choristers in cathedrals, and in certain parish churches in London, were allowed to elect annually one of their own body to take upon himself the office of the Bishop and others among them for other offices of the Church. This lasted until Innocents' Day, the twenty-eighth of December, and in some cases to the end of January, thus giving a long holiday to the real dignitaries of the Church. In the published accounts above referred to there seems to be but one deficient link. We there find two of the sermons which were preached by Boy-Bishops, the one at St. Paul's Cathedral and the other at Gloucester. There also are numerous extracts referring to celebrations of the custom at various times and in various places. Lastly, a complete account of the episcopal visitation of a Boy-Bishop through the diocese of York in the year 1396, together with the "computus" of all the money received by him, the finger-rings and other presents, and of the ways in which that money was expended. Only one extra piece of information seems to be wanting to complete the illustration, and that is the rubric for the celebration of the Boy-Bishop services, and the musical portion of those services. These are accessible in a fine folio manuscript of the fifteenth century in the British Museum—No. 463 of the Lansdowne Collection. The curious will also find there the service on the day of Thomas à Becket's "saint and martyr" (Dec. 29), with a chant of the extraordinary miracles performed at his tomb. This part, which is about folio 18 verso, has diagonal lines drawn through it by a later hand—probably after Henry VIII. had disallowed the worship of the "saint."

OUR readers must be familiar with Mason's setting, once very popular, and even now not disused, of the collect, "Lord of all power and might;" but possibly few are aware that the composer was a man of sufficient mark to be styled, after death, a "departed genius." Some particulars respecting him may be found in a volume published more than seventy years ago, by Edward Miller, Mus. Doc., and devoted to the history and antiquities of Doncaster. Mason was then deceased, but his reputation as a poet if not as a musician survived, and Dr. Miller rather minutely describes what sort of man he was. From this account it appears that, in addition to his more obvious calling, Mason practised both music and painting. His pictures were bad; but he "performed decently" on the harpsichord, and studied the principles of composition under Dr. Miller himself, though with so little effect that only the themes of his anthems, including, "Lord of all power and might," are his own. Mason's personal character was not the most attractive. He would patronise young artists for a while and then

"cut" them, without the smallest explanation, at the bidding of a favourite servant, who, says Dr. Miller, could make him change an acquaintance as easily as a coat. Late in life he married the lady whose monument in Bristol Cathedral, with its touching lines, many of our readers have doubtless admired. His choice of her was due, it is said, to the fact that she spent an entire evening in his company without uttering a word. During the few months of their wedded life Mason became more agreeable, but after her death his moroseness returned. Eccentric to the last, he led the family of an attached friend to believe that his fortune would descend to them, and then, without even mentioning their names in his will, left nearly the whole of it to a man who had been his curate.

It is lucky for the future of the Philharmonic Society that it is justified by its title in moving with the times. The "Ancient Concerts" could not become "Modern Concerts," and the "British Orchestral Society" was bound by its name to engage as executants only those who were born within a certain prescribed circle. But the Philharmonic Society, having no such bar to its progress, has constantly renewed that vitality the loss of which has been periodically threatened by the rapid onward march of music amongst the people. The migration from the Hanover Square Rooms to St. James's Hall was the first recognition of the necessity of admitting an increased audience to the concerts of the Society at popular prices; and a less exclusive selection of pieces for performance has latterly indicated an earnest desire to meet the taste of the day. By the prospectus of the season, just issued, we now find that the system of dividing the programme into two parts has been abolished; and this may be accepted as a proof that the evening is no longer to be unduly lengthened by converting the meeting into a temporary *conversazione*, such as was sanctioned at the "King's Theatre" when "Fops' Alley" was in full glory, and is even now carried out in the Saloon of the Opera Houses, whilst the poor music-lovers are wearily waiting in their seats. One only reform is now wanted—the closing of the doors during the movements of a composition. The shuffling of the late comers in their attempt to reach their places, and the conversation with the attendants consequent upon the process, are an intolerable nuisance to those who wish to listen to the music; and if the directors of the Society will protect them from this infiction they will add one more to the many concessions already made to the artistic public.

THERE is nothing particularly attractive about Stratford-upon-Avon, and yet an Englishman scarcely feels that he has done his duty unless he has, at least once in his life, made a pilgrimage to this town, and scratched his name upon the window of the room in which Shakespeare was born. Not only, indeed, do we all love to linger over the spots made sacred by their association with those who have earned an immortal fame, but even the most commonplace articles of daily use acquire an enduring worth if it can only be proved beyond dispute that they have exclusively belonged to the great men of the world. The veritable ring which Haydn always wore when performing or composing would be valued by any musician quite apart from its intrinsic excellence; and we have ourselves recently gazed with the utmost reverence at a few roughly printed notes, merely because they had undoubtedly been engraved by the hand of John

Sebastian Bach. And now a relic has come to light which cannot fail to excite unusual interest. Beethoven's pianoforte—the especial favourite of the composer, and upon which he played to the time of his death—has lately passed into the possession of Messrs. Hug, the music publishers of Zürich. The keys are said to be “quite hollowed by excessive use;” and when we consider by whose fingers this “hollowing” was effected, the worn old “Tetrachord” instrument must ever evoke a world of thought which no modern “Grand,” even by the most eminent maker, can conjure up. Such feelings may be said by the coldly practical to be unworthy of encouragement; but this silent homage to genius is the spontaneous growth of the purely artistic mind; and Messrs. Hug must not therefore be surprised if their premises should now be constantly invaded by enthusiastic musicians, who will certainly, during a holiday ramble, contrive to take Zürich in their way to see and hear the pianoforte of Ludwig van Beethoven.

AN unexpected testimony to the value of the Sol-fa notation has been recently added to the many so constantly circulated by the partisans of the cause. It appears that the Rev. Jonathan Lees, of the London Mission, Tientsin, North China, has sent Mr. Sankey twenty of the well-known songs, the words translated into Chinese, and the music of them printed in the Chinese version of the Tonic Sol-fa notation. He affirms that these pieces “have already proved their fitness to deepen and cheer the Christian life in a most pleasing way,” and that the Tientsin Church bids fair to be a musical one. The Rev. J. S. Barradale, another of the missionaries, also writing on the subject, emphatically states that our staff notation can never be used by the Chinese, for their letters are ranged in perpendicular columns, and they read from the right-hand side of the page to the left. The Tonic Sol-fa letters can be placed in this way with ease, but not so with the staff, which is necessarily horizontal. We are pleased to find a country so well prepared to receive this innovation; but, at the same time, cannot be made to understand why the Chinese difficulty of reading notes *with a staff* should be considered insurmountable, whilst our difficulty of reading notes *without one* should scarcely ever be thought of. Surely, as the “ladder system” of notation has developed with the rise of music itself, some allowance should be made for those who cannot shake off the feeling that acuteness and gravity should be presented to the eye as they are presented to the ear; and, with all our admiration for what has been effected by Mr. Curwen and his disciples, therefore, we cannot but hope that some day a true notation may be devised in which *our* little prejudices may be at least as much consulted as those of the Chinese have evidently been by the benevolent missionaries who are desirous of importing Sol-faism into China.

THAT Frenchmen know how to honour their great artists as well as their great warriors has been proved by the ceremony which recently took place over the tomb of Auber, at Père-la-Chaise. During the siege of Paris the composer, still in the possession of all his faculties, though almost ninety years of age, took his accustomed walk through the streets of his beloved city; and although beholding with an aching heart the changes wrought by the stern realities of war, bore bravely up against the misery which had fallen upon his country until his favourite horses were seized and killed to supply food for the nation, and then he bowed to his fate and calmly passed away

almost unnoticed. But when Paris was restored to her usual life, a subscription was raised to remove the body of Auber from the vault where it had been hastily deposited to Père-la-Chaise; and, although the remains were transferred in December last, it was not until the 29th January that the ceremony we have mentioned took place at the tomb. A handsome but appropriately plain monument had been erected, and a bust of the composer placed at the grave. Instrumental and choral music, from Auber's Operas, was given, with thrilling effect upon the thousands of mourners assembled; funeral orations were delivered, *immortelles* laid upon the tomb, and tears moistened the eyes of the many who felt that they had lost not only a representative artist who had for so many years lived and worked in their midst, but a true-hearted man who had earned a widely spread sympathy by his kindly and generous nature. It may be justly said that France has a right to be proud of Auber; but this noble tribute to his memory has made the admirers of Auber proud of France.

WE are glad to record that the benefit organised by the numerous friends and admirers of Mr. John Parry, which took place at the Gaiety Theatre on the 7th ult., was in every respect highly successful. Of course the “Critic,” which was the piece selected for the occasion, was well cast (although unfortunately Mr. Charles Mathews was prevented by an attack of gout from appearing); but the main attraction of the morning was the appearance of the *bénéficiaire* himself, the only drawback to the enjoyment of whose genial “Echoes of the Past” was the reflection that it was the last time he would ever make that appeal to the public which has for so many years met with such hearty response. From the few words spoken to the large audience assembled it was evident that the pain of parting was mutual; but Mr. Parry may feel it a consolation to know that he takes with him into private life the respect and esteem of all who have been associated with him, either professionally or socially; and that he has taught those who follow in his footsteps the valuable lesson that the highest form of humour is that which reflects the cultivated taste of an artist and the refined manner of a gentleman.

A WEEKLY musical contemporary, in offering some remarks about cathedral organists with reference to the growing taste for modern compositions, ventures to predict that it will indeed be a bad time for church music if complete neglect should hide the works of Purcell, *Kent*, and others. We are disposed to think that the utter want of critical discrimination which could couple the glorious works of our greatest English musician with such hollow and weak effusions as “Kent's Anthems” will seriously reduce the value and weight of the writer's well-intentioned advice. If *Kent* is such an important element of the classics of conservative Church musicians, for goodness' sake let us go ahead and not look backward.

It will greatly please those of our readers who are graduates of a University in Arts, Music, or Divinity to know that a representative of the “New England” University, U.S.A., is prepared to convince himself, in his chambers in the Strand, of the remarkable merits of those who apply to him for a doctorate; and that on receipt of “the” University dues any degree is forwarded (by parcel delivery) carefully wrapped up inside an appropriate hood. As the duties which this

representative of a learned body has to perform are of a delicate kind, we forbear to mention his name or exact address, although a letter from him offering to confer the degree of Mus. Doc. is lying before us.

SIR HENRY BAKER, BART.

ONE more familiar name has found its way into the list of fellow-workers removed by death: it is the name of one of those few men who, happily, find out the sphere of duty for which they are best adapted, work conscientiously and with unflinching perseverance in its paths, and die not knowing in their Christian humility how lasting a name they leave behind them. Sir Henry Baker was no musician; the one or two melodies bearing his name, which are now in every church-goer's mouth, were merely intimated by him to his musical friends on the pianoforte or by his voice; yet he had a remarkable critical faculty which seemed almost to dictate to him the probable future of a hymn-tune. Such a faculty, it must be confessed, rarely exists; and in it lies the secret of the universal distribution of the millions of "Hymns Ancient and Modern," which, to the astonishment of none more than himself, were rapidly called for. That many weak tunes, from an artistic point of view, were thus rendered current coin of worship, is not to be denied, but in his justification it must be said he saw that if sentimental hymns are necessary to supply a want and have their lasting hold on special classes, sentimental tunes must as a natural result follow and fit them. At heart indeed he was warmly and affectionately attached to the rigid and robust form of musical setting, but as a broad-minded thinker he felt that such settings are, as a matter of fact, only partially appreciated; and he knew that it is as impossible to reach the hearts of a rough uneducated congregation by means of true ecclesiastical psalmody as to influence the morals of a mob by reading a chapter from "Butler's Analogy." Not only among those musicians who had the good fortune to hold intercourse with him will his hearty warmth and genuine affection be ever missed, but also by the comfortless widow, the aged, and the orphans in that small parish which was his home. With every face he was familiar, sympathised with every suffering heart, joyed in every smile; and no dissentients did he find to the beautiful forms of divine worship carried out in his church after his own liking, because all who knew him were drawn to him by his simplicity and purity of character, and loved him with that love which casteth out fear. As the author of many beautiful hymns smoothly worded and warm with true religious feeling, his name will undoubtedly be enrolled among the sweet singers of our Church.

JOHN OXENFORD.

ON Wednesday, the 21st ult., died, at his residence in Trinity Square, Southwark, John Oxenford, aged 65 years. The great majority who learn this fact will do so without giving it a second thought; it may even be that the name will pass under their eyes with but a faint recognition, so true is it now, as when the words were uttered, that "the world knows nothing of its greatest men." Nevertheless, John Oxenford was a great man in all that constitutes the essence of such a character. He was modest. With gifts so many and varied, he might have aspired to a high place in the sight of his countrymen. The world was, in a special sense, open to him where to choose, and those who knew him best most appreciated the opportunities of distinction that lay to his hand. But, like many another who has done good service to literature and art, he was satisfied, as regards the bulk of his labours, to work in the comparative obscurity which shrouds the journalist. Personal recognition he never coveted, finding all the reward his ambition craved in the esteem and admiration of a chosen few, and in the consciousness of duty faithfully done. Even in private life this feature of his character was conspicuous. None ever loved more than he to discuss high matters with con-

genial minds, but none shrank more than he from an ostentatious display either of opinions or learning. "Wise as a serpent" in all that constitutes the materials of sound judgment of men and things, he was yet "harmless as a dove" in the sense of an almost childlike simplicity of manners and modesty of soul. Such a man was not one to push himself in among the crowd who struggle for a "coign of vantage" whereon they may attitudinise before a gaping world. Persons like these, from aspirants after a seat in the parish vestry to candidates for a place on the Treasury Bench, may be necessary to the completeness of social organisation; but John Oxenford found his happiness in work which, while it influenced men's thoughts throughout the whole realm of culture, left the worker in congenial retirement.

John Oxenford was great no less in the capacity to do great things. He does not seem to have had the educational advantages which, in early years, are of such value as giving young ambition a good start in the race of life. But, like many others whose names are written in brass on the walls of Fame's temple, he knew how to make up for this deficiency. An admirable elegiac notice in the *Times* of the 23rd ult., well said, "Considering his extraordinary attainments, it seems incredible that he should have been almost self-taught. Such, however, is the fact. He acquired Greek, Latin, and the principal modern languages entirely without aid; and, in addition to this, made himself, though only an amateur in mathematics, able to discuss problems and theorems with any professed master of that difficult study." Nor was this all. He had an acquaintance little short of phenomenal, not alone with the ordinary productions of English and Continental literature, but with that literature in its most recondite, obscure, and eccentric manifestations. His purview throughout life seems to have taken in the whole field of book-work, and the marvel is how he found time to read, the power to retain, and the ability to digest so much. Of course, we have an explanation in the fact that, with a remarkable memory, Oxenford possessed a capacious, orderly, and luminous mind. His brain was like some well-stocked and well-lighted library, the owner of which knows exactly the position of every book and can put his hand upon it at a moment's notice. It may, of course, be said—and, indeed, has already been suggested—that the man's mind was receptive out of all proportion to its productiveness. The disproportion, we fancy, is not so great as it seems, taking into account the immense amount of work done by Oxenford for our periodical literature. Still, one cannot but regret that such a ripe, massive, and broadly cultivated scholar did not leave behind more of the intellectual wealth which, unhappily, has now gone down to the grave, and is lost to us for ever.

Concerning John Oxenford's greatness as a critic, it is hardly necessary for us to speak, since he laboured for a generation or more in the fierce light that beats upon the *Times*. An intellect more qualified for critical work no man ever had, and it is only to be regretted, in the interest of dramatic art, if not of dramatic artists, that he ever allowed his mind to be influenced by a nature amiable even to weakness. Thus was his usefulness limited, though his personal popularity was increased; and the cause of truth suffered that an unwillingness to wound might be indulged. But while we regret this, it is impossible not to think with all the more kindness of the man's individuality. "Even his vices leaned to virtue's side." How readily and heartily he praised when praise was due, and how prompt he was to discover and encourage merit, everybody knows. Talent, even in its most limited development, never appealed to John Oxenford in vain, though he too often passed over incompetence as though he did not see it, or thought it worth no more than an artful sentence meaning praise or blame, as the reader chose to take it.

The private character of John Oxenford is laid bare by the simple statement that he could not have had an enemy in the world. A nature so frank and large-hearted is its own passport to the affections of all with whom it comes in contact; and the dead scholar and critic will be sorely missed in the circles which he enlivened by his wit and

warmed by his geniality. The writer of this notice well remembers meeting him accidentally at the solemn table d'hôte of a genteel hotel at an oppressively respectable inland watering-place. During the meal word was brought that the body of a lad had been taken out of a stream close at hand, while just previously a complaint had run round the table against the scarcity of the "pure element." "Now," said Oxenford, in that strident voice which always commanded attention, "here's a curious thing—a boy drowned, and no water to drink." Despite sympathy for the defunct, the remark thawed the guests at once, and a chorus of laughter was the prelude to a clatter of tongues.

It is beyond the scope of our hurried lines to give the details of Oxenford's various labours. To musical readers he is perhaps best known by his libretti, and a host of smooth and polished verses. These will keep him fresh in the memory of the followers of the sister art to that he served so well. But nowhere will he soon pass into oblivion. *Requiescat in pace.*

CLAY'S "LALLA ROOKH."

(FROM OUR SPECIAL CORRESPONDENT.)

THE Festival of 1877 in the "Queen of Watering-places" will chiefly be remembered on account of Mr. Frederic Clay's Cantata "Lalla Rookh," the libretto of which is from the pen of no less eminent a poet-dramatist than Mr. W. G. Wills, author of "Charles the First" and "Jane Shore." Mr. Kuhe began, on the 13th ult., with this novelty, and did for it all that his resources allowed. He provided a good band, comprising a large number of first-rate artists, with M. Sinton at their head; the Brighton Sacred Harmonic Society supplied an adequate chorus; while better soloists, taken as a whole, could hardly have been desired than Madame Sherrington, Miss Sinclair, Mr. Lloyd, and Mr. Maybrick. The composer, therefore—especially as he conducted in person—had every chance of making his mark, and cannot complain if, in any degree, that mark was missed. "Lalla Rookh," as will readily be surmised, concerns itself not at all with the poems which Moore has set, like gems, in his little prose Romance. Each of these is important enough—witness "Paradise and the Peri"—to furnish material for a separate work. Passing them by, therefore, Mr. Wills has dealt exclusively with the story of the Princess who, setting out from Delhi to be the unwilling wife of the Lord of Cashmere, falls desperately in love with a poor poet who beguiles the way with song, and, at length, finds that the potentate and the verse-maker are one. Mr. Wills treats Moore's slight sketch—a mere thread on which to string his verse—with becoming respect, and he must also be credited with having entered thoroughly into its spirit. The libretto is instinct with the warmth of Eastern passion—starts, even, almost at fever heat with a soliloquy for the poet-prince such as promptly fires the imagination:—

"'Tis night; no sound is in the air,
Save insects' hums—the moth that hums.
Oh! Allah, hear a lover's prayer
For her that comes—my love that comes."

This high-pitched emotion is everywhere sustained, and, combined with a strong infusion of "local colour," leaves but little to desire from the stand-point of poetical expression, while assisting the composer by means of the suggestiveness which is the *sine quâ non* of words for music. Unfortunately, we cannot congratulate Mr. Wills upon absolutely perfect workmanship. Though many of his verses are good, and the majority are fair, some are inexcusably bad, exciting our wonder that the poet allowed them to pass muster for a moment. Here is one example:—

"Morn wanes; we must away,
Away o'er Ganges' yellow tide to wind;
Hence, before the blinding heat of day,
Groves of palm in front and Delhi's walls behind."

Apart from the construction of these lines, it may be pointed out that Mr. Wills should have said "Morn breaks," inasmuch as Indian travellers do not wait for the morn to

"wane" before resuming their journey. Again, Mr. Wills makes the chorus sing—

"Lo! signs of light the traveller sees,
Yonder Cashmere's far light;
With bent backs, her ancient trees
Bathe themselves in starlight."

In this verse—to say nothing of awkwardness—we have "light" thrice repeated. Mr. Wills, however, may have gone out of his way to bring the word in so frequently, and it is certain that the poem shows a fondness for alliteration which would charm the heart of Richard Wagner himself. Here are a few examples:—

"Sing me some lulling song—that which my slaves
Were wont to sing about me as I lay."
"Would you break into song in soot seeming?"
"Of wending waters and of wandering wind."
"And on its fate their future fates confide."
"Thou fluttering light, so faint and far."
"Farewell, joy that fate forbade me."

There may be no particular objection to some of these examples of the "artful art," but Mr. Wills has, from the musician's point of view, a decidedly embarrassing love for the letter S, which he crowds into his verses till they hiss like an Indian serpent. The defect is more serious than perhaps he imagined, and the more justly falls under censure because it might so easily have been avoided. It should also be pointed out that when a writer of Mr. Wills's eminence appears as a librettist we are entitled to look for a conspicuous example of the merits which libretti seldom show.

The characters in the work are four, albeit the original Romance contains but three. Mr. Wills, however, has not invented one, but simply taken advantage of a reference to Lalla Rookh's favourite musical slave. This personage, nameless in Moore, is here called Leila, and brought well to the front as the Princess's attendant and confidant. Otherwise no change has been made. Lalla Rookh and Feramorz are the impassioned lovers of the prose story, and Fadlaheen is the fussy, consequential individual whom we have all known so long. In action, too, the libretto follows the romance, diverging only when the Princess is made to sail a little boat, bearing a taper, down the river, instead of contenting herself with referring to that pretty custom of love-sick Hindu maidens.

The scope and character of Mr. Clay's talent as a composer are so well known that much information is conveyed by the simple statement of his perfect consistency in "Lalla Rookh." Throughout the new Cantata he is the fluent, if not wholly original, melodist revealed in many previous works. He shows himself not less by simplicity of structure, united to considerable breadth and richness of colour, and by a happy knack of expressing, with a directness and truth many profounder writers might envy, the pervading sentiment of his text. Here, too, as elsewhere, Mr. Clay makes plain that he is not to be tempted out of his depth. At this time of ridiculous striving after the originality which, too often, consists in grotesqueness or incoherence, it is quite refreshing to come upon a composer who says, "I know the limit of my means, and that, within them, I can make pleasant music, such as the world will not be the worse, but rather the better, for hearing. An attempt to go beyond would harm myself and do nobody else any good. Wherefore I am satisfied to do my best as best I can, and not otherwise." Such a composer is Mr. Clay, and if his music be not that of a consummate master—breathing thought and burning word—it is music which, because natural, pleasing, and, within its avowed scope, artistic, has a legitimate place. Besides the merits already referred to—tunefulness, beauty of colour, and simple truth of expression—"Lalla Rookh" exhibits considerable taste in point of scoring. It is no doubt to be wished that Mr. Clay had employed the orchestra in a less conventional mode than is actually shown here; but, this apart, the various instruments are used for purposes of contrast and tone-mixture with an effect which goes far to reconcile us to comparative weakness in point of structural details. As regards the voice parts, it may be objected that Mr. Clay makes his phrases a little too formal; but, on the other hand, the themes are always in a

high degree vocal, and adapted to win the sympathy of the executant—a result often overlooked by composers, with consequences more serious to themselves than they perhaps imagine. But leaving generalities, let us look for a moment at some of the more important numbers in the work.

Among these must be placed a dreamy song for the Princess, "Still this golden lull for ever," in which a happy melody and delicate instrumentation justly illustrate the words. Another song, in the relative major key (A flat) of the first, deserves on every account equal praise, if, indeed, it be not the one destined to greatest favour. The Brighton audience, at any rate, encored Mr. Lloyd's rendering of "I'll sing thee songs of Araby" with an enthusiasm excited by nothing else. But comparison apart, both are excellent examples of Mr. Clay's most refined and attractive manner. A lively and tuneful quartett, "Morn wanes" has its simple charm much enhanced by the nature of its accompaniment; and this, too, won an encore, though the honour was perhaps better deserved by the slow March immediately following, wherein Mr. Clay has contrived to obtain a characteristic effect without the aid of eccentricity. The storm portion of a story told by Feramorz is broadly conceived and effective, standing out well against a somewhat commonplace background; and Leila's slumber-song, "Silent the bells of the Mosque," may be classed with those already named on the score of delicate prettiness. Yet another air, "Slow, sail slow," sung by Lalla Rookh deserves commendation for the same reasons; as do many portions of the love-duet following, with which the chief interest of the work comes to an end, save for some dance music, the first movement of which is an undoubted gem. It will be observed that we have said nothing about the choruses, and it must now be confessed that in them Mr. Clay appears at his weakest. He has been too distrustful of himself, or too anxious to keep his Cantata within the means of very moderately gifted executants. The result is, at all events, that the choruses when compared with the songs, are commonplace, and add but little to the musical value of the work. But taken as a whole, "Lalla Rookh" makes a welcome addition to a useful class. Its influence will be for good among the amateurs to whom it directly appeals, because, while not wearying by means of uncomprehended scholarship, nor creating an artificial and unhealthy excitement by extravagance, its tasteful melodies and graceful style will serve to stimulate a liking for higher things.

CRYSTAL PALACE.

AFTER the usual interval at Christmas, the Saturday Concerts at the Crystal Palace were resumed on the 3rd ult. The day being the anniversary of the birth of Mendelssohn, the entire programme of the afternoon was selected from the works of that composer. The orchestral pieces performed were the Overture to "Ruy Blas," and the Scotch Symphony, both of which were rendered to perfection by Mr. Manns's excellent orchestra. A novelty was presented in the shape of an Adagio for strings from an unpublished early Symphony, written when Mendelssohn was a lad of fourteen; the movement, however, was not worth the trouble of revival, unless it was to show (what every one knew already) that the composer was a very precocious boy. Herr Joachim gave a masterly performance of the Violin Concerto; though we cannot but think that if the concert were intended as a representative one, it would have been more appropriate to bring forward one of Mendelssohn's works for piano and orchestra; for the composer unquestionably occupies a more prominent place in the literature of the piano than in that of the violin. The Crystal Palace Choir sang three of the unaccompanied four-part songs ("For the New Year," "The Wandering Minstrels," and "Remembrance") correctly, but with no great finish. Here again we must express our regret that some more important choral work was not chosen in preference to these part-songs. Not only would the choir have in all probability been heard to greater advantage, but a most important phase of the com-

poser's talent would not have remained unrepresented. Few will deny that nowhere does Mendelssohn's genius shine more brightly than in his large vocal compositions, such as the "Hymn of Praise," the Psalms, the "Athalie," and the "Walpurgis Night." As it was, the only specimen of his sacred music brought forward was the air "Then shall the righteous," admirably sung by Mr. E. Lloyd, who also gave the song "By Celia's labour."

The Symphony on the 10th ult. was Beethoven's in C minor, on which it is needless to say a word. Berlioz's overture to "Béatrice et Bénédicte," which was performed on this occasion for the first time in England, though very characteristic of its composer, is less wild and extravagant, and therefore more enjoyable, than some of his earlier works. Another novelty at this concert was a "Sarabande Espagnole du 16ème Siècle," by M. Massenet, a popular living French composer, which is a happy imitation of the antique style. Mr. Walter Bache, one of the most sterling artists now before the public, was the pianist of the afternoon. He chose for the exhibition of his powers Liszt's very clever and effective arrangement for piano and orchestra of Schubert's Fantasia in C, Op. 15, originally composed for piano solo. Whatever differences of opinion may and do exist as to the advisability, or even the allowability, of such arrangements, there can be no denying that Liszt has performed his self-imposed task in a most skilful manner. Most of our readers are probably aware that Mr. Bache is a pupil of Liszt's; and he certainly plays his master's music to perfection. He has probably never been heard to greater advantage than on this occasion. A *débutante*, Miss Nannie Louise Hart, made her first appearance at the Crystal Palace on the same afternoon. When we say that we should suppose that her first appearance will also be her last, it is needless to add another word. The other vocalist was Madame Patey, who sang a song from Dr. Macfarren's last Oratorio, "The Resurrection," and a trashy ballad, which we should have thought her good taste would have prevented her from offering to a Crystal Palace audience.

The concert of the 17th ult. commenced with Cherubini's magnificent Overture to "Medea," a piece all the more welcome because it is comparatively seldom heard in our concert-rooms, and concluded with a not particularly interesting Overture to Alfieri's "Saul," by Signor Bazzini. The Symphony was Haydn's in G, sometimes known as "Letter Q" and sometimes as the "Oxford" Symphony. Though perhaps hardly equal to the best of the "Salomon" set, the work is throughout redolent of the spirit of Haydn. It was charmingly played by the band, and evidently most thoroughly enjoyed by the audience. The instrumental soloist of the concert was Mdlle. Marie Krebs, who gave a very fine performance of Beethoven's Concerto in G major; while the vocal music was contributed by Miss Sophie Löwe and Madame Antoinette Sterling.

As the concert of the 24th took place after our going to press, we can only say that the programme included Mozart's symphony in G minor, Spohr's 9th Violin Concerto (Herr Joachim), the Overtures to "The Enchanted Forest" (Benedict) and "Tannhäuser," &c., and that the vocalists advertised were Mrs. Osgood and Miss Mary Cummings.

MONDAY POPULAR CONCERTS.

As is invariably the case, the return of Herr Joachim, on the 5th ult., to his post of leading violinist at these excellent concerts, was made the occasion of a special ovation to that consummate artist, on the part of a most enthusiastic and sympathetic audience. Besides taking part in the "Rasoumowski" Quartett of Beethoven, and in one, Op. 64, by Haydn, Herr Joachim played the Chaconne from the fourth of Bach's Sonatas for violin solo; and Mdlle. Marie Krebs gave an effective rendering of Clementi's Pianoforte Sonata in C. Mr. E. Lloyd was the vocalist. The second concert of the month included a Quartett in E flat by Cherubini, the exquisite poetry of which, particularly manifest in the *Larghetto* and *Finale*, evoked in us a strong feeling of regret that the chamber music, and

indeed the majority of the works of this great master of the classical school, should have fallen into such neglect with the present generation. Mdlle. Krebs, who was again the pianist on this occasion, played, with her usual good taste and brilliant execution, the well-known descriptive pieces "The Lake, the Millstream, and the Fountain," by Sterndale Bennett, taking part also, in conjunction with Herr Joachim, in the performance of the Sonata in D minor, by Schumann. Mr. Barton McGuckin, in airs by Salvatore Rosa and Buononcini, as well as in a song by Mendelssohn, displayed a well-trained tenor voice of a most sympathetic *timbre*, which will, before long, secure him a prominent place in the estimation of the public. The concert which followed, on the 19th ult., brought with it a novelty, at any rate in this country, in the performance of a Quartett in B flat, by Brahms. It is perhaps hardly fair to judge, from a first hearing, of the merits of an important work of a composer so highly esteemed in his own country as Herr Brahms. This much, however, we may be permitted to say, that the work in question is of unequal merit; that there are thoughts in it full of genuine inspiration, while others have the appearance of being laboured, and even forced; the result rather of reflection than of poetic conception. It need hardly be added that the Quartett was done full justice to by the executants, Messrs. Joachim, Ries, Straus, and Piatti. Mr. Charles Hallé played the posthumous Sonata in B flat, by Schubert, with that unerring precision and lucidity of exposition which invariably characterise his performance. He was afterwards associated with Messrs. Joachim and Piatti in the *Trio par excellence*, that in D minor, by Mendelssohn. Herr Herschel, an artist who comes to us with no mean reputation from Germany, received special marks of approbation from the audience upon his delivery of an air from Handel's *Rinaldo* and of two of Schubert's *Lieder*. For the next concert the arrival was announced of Madame Schumann, who will remain until the end of the season.

PHILHARMONIC SOCIETY.

THE principal attraction at the first concert, on the 22nd ult., was Grieg's Pianoforte Concerto, which was played by Mr. E. Dannreuther with an earnestness and artistic finish which indicated that he estimated the work at a higher value than did the majority of his auditors. We cannot certainly say that definite themes are wanting in the Concerto, but many of them are uncouth—the first, especially, with the ascent of two augmented fourths in consecutive bars—and they appear thrown together, as if the composer had resolved to use up all the melodies he had jotted down at various times in his sketch-book. Occasionally we have some excellent writing, and the orchestration is exceedingly effective in many parts; but the composition left a sense of weariness upon the audience which somewhat checked the well-merited applause which the executant received at the conclusion of his difficult task. A great feature of the evening was the very fine rendering of Spohr's "Concerto Drammatico" for the violin by Mr. Henry Holmes, every movement of which was greeted with marks of approbation as enthusiastic as they were well merited. We much regret that his power of memory was not as reliable as his power of execution; but the good opinion of his hearers was sufficiently evinced to show how little his forgetfulness of the cadenza at the conclusion of the Concerto had affected the favourable impression created by his performance. The orchestral works were Beethoven's Symphony in C minor, and the Overtures "Melusine" (Mendelssohn) and "Oberon" (Weber). Madame Edith Wynne and Mr. W. H. Cummings were warmly received in their vocal solos, and also in a graceful duet, by Mr. W. G. Cusins, who conducted the concert with his usual decision.

SACRED HARMONIC SOCIETY.

THE selection from the works of Handel and Mozart at the Concert on the 23rd ult. attracted a large audience. Commencing with the overture to the "Occasional

Oratorio," a very interesting first part was given entirely from the works of Handel, prominent amongst the choral portions of which were the chorus, "Gird on the sword," (from "Saul"), "He saw the lovely youth" (from "Theodora"), and "The mighty power" (from "Athaliah"), the alto solo in which was well sung by Miss Julia Elton. We know not whether the "additional accompaniments" had been too lavishly provided for this occasion, or whether those who wield those terrible instruments of brass and percussion were resolved more fully to assert their power; but certainly, although the choir sang lustily, the "accompaniments" held the mastery, and many of Handel's effects were consequently marred. Energy and precision, however, were especially observable in the attacks; and the conducting of Sir Michael Costa was worthy of all praise. Solos were given by Madame Sinico-Campobello, Miss Julia Elton, Mr. Vernon Rigby, and Mr. Lewis Thomas, the largest share of applause being gained by Miss Julia Elton for an excellent rendering of the air, "Lord, to Thee each night and day," from "Theodora." Every credit is due to the Society for the admirable performance of Mozart's Litany in B flat, which we believe has not been heard in England before in its complete form. We much regret that it could not be given with the original Latin text, for although the words supplied by Mr. R. G. Loraine are carefully written to the notes, it is quite impossible that Mozart's composition can be rightly judged save in the form which he bequeathed to us. The chorus "Pignus Futuræ Gloriæ" (we cannot avoid giving the Latin name) was excellently rendered throughout, and produced a marked impression on the audience, the several responsive phrases being sung with a clearness and precision in the highest degree commendable. The execution of the opening "Kyrie," too, was worthy of much praise, and the solo vocalists already mentioned acquitted themselves with much credit, the fine song "Panis Omnipotentia" being given with much expression and sympathetic feeling by Mr. Vernon Rigby. Handel's Coronation Anthem, "Zadok the Priest," formed a worthy climax to the concert.

GRAUN'S PASSION AT S. GABRIEL'S, PIMLICO.

WHATEVER future historians may say of the Church in our day, we feel sure that apathy and coldness will not be laid to its charge. Most people will acknowledge that music has nobly seconded this awakening of the Church, and wherever reverence and a high standard of musical excellence are combined, a large and correspondingly reverent congregation is the result. Services of this character also have an influence in another direction. The best musicians are now attracted and encouraged to turn their genius towards the composition of church music, and, besides this, publishers are ready to lend their valuable aid. We have before us no less than five settings of music on the subject of the Passion of our Lord: Bach's great work (S. Matthew's Passion), which is now annually sung at S. Paul's Cathedral on Tuesday in Holy Week; and S. John's Passion by the same composer, which is familiar to us through the excellent performance of it at S. Anne's, Soho, on the Fridays in Lent; then Haydn's Passion ("Last Seven Words"), a work which is becoming more deservedly popular as a church service; also, Gounod's setting of the same subject, which, as it can be sung without accompaniment, will find a home in churches where orchestral instruments would be objected to at such a time; and lastly Graun's Passion (Der Tod Jesu), which is almost unknown in England. It is of this work and the performance of it at S. Gabriel's, Pimlico, that we wish especially to speak. Graun was contemporary with Handel, and both died in the same year, 1759. He was of a musical family, and there are in the musical library in Berlin several manuscripts by his brother Augustus Frederic. Graun's residence in Italy for a time greatly influenced him in favour of the Italian school; consequently, on his return to Germany, he became very popular with those who considered the native school too severe. At this time Italian Opera was much in vogue in Germany, and Graun

S. Luke xxiv., vv. 1, 2, 3.

1 Corinthians xv., vv. 20, 21, 22.

EASTER ANTHEM.

HENRY LAHEE.

London: NOVELLO, EWER & Co., 1, Berners St. (W.) and 80 & 81, Queen Street (E.C.) New York: J. L. PETERS, 849, Broadway.

Andante moderato.

TREBLE.
ALTO.
TENOR.
BASS.

mf
Now on the first day of the

Andante moderato.

ORGAN.
♩ = 92.

f *p* *mf*

week, ve-ry ear-ly, they came . . . to the se-pulchre.

sf

And they found . . . the stone . . . roll'd a-way . . . from the

p

p

se-pulchre.

f

mf And they en - ter'd in, . . . and they en - ter'd
cres - cen - do.
mf *cres - cen - do.*

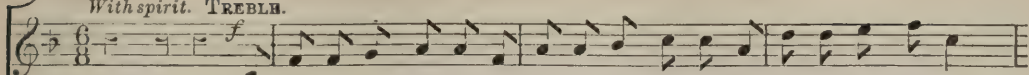
Org. silent. *sf*

found not . . . the bo -
f in, . . . and found, . . . and found not . . .
p

dy of the
the bo - dy of the Lord Je - - - sus.
p

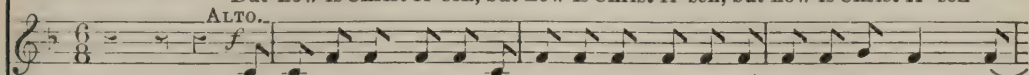
pp *rall.*

(2)

With spirit. TREBLE.

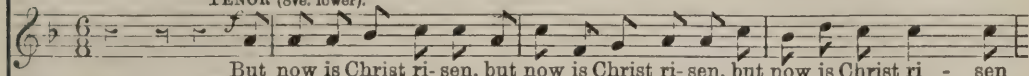
But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen

ALTO.



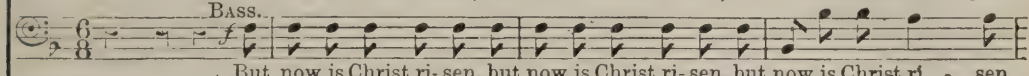
But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen.

TENOR (8ve. lower).

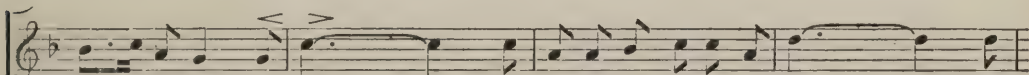
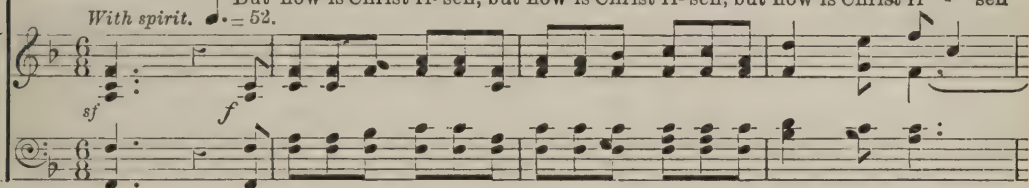


But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen

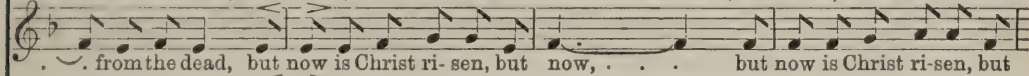
BASS.



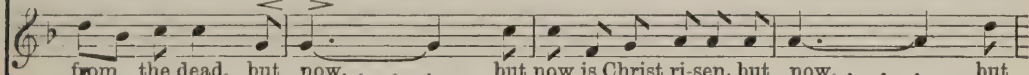
But now is Christ ri-sen, but now is Christ ri-sen, but now is Christ ri-sen

With spirit. ♩ = 52.

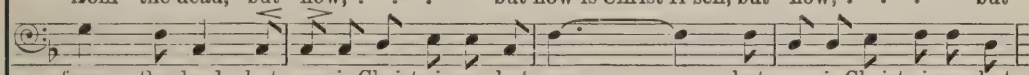
from the dead, but now, . . . but now is Christ ri-sen, but now, . . . but



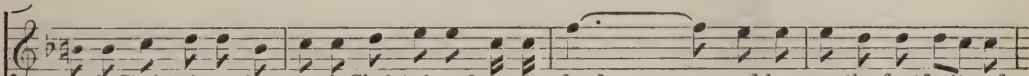
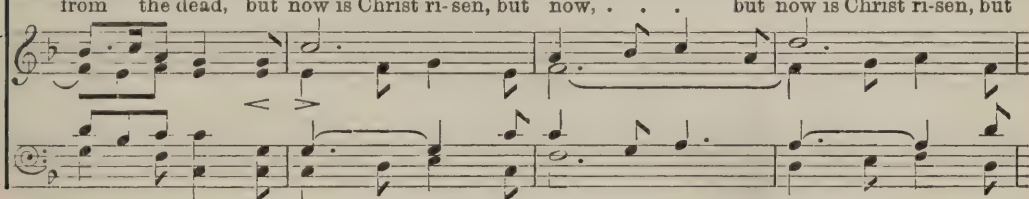
. from the dead, but now is Christ ri-sen, but now, . . . but now is Christ ri-sen, but



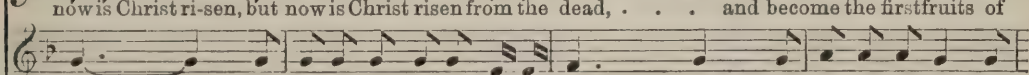
from the dead, but now, . . . but now is Christ ri-sen, but now, . . . but



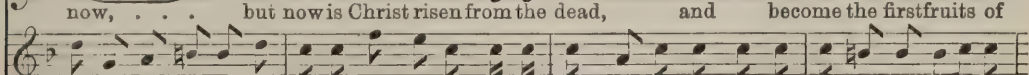
from the dead, but now is Christ ri-sen, but now, . . . but now is Christ ri-sen, but



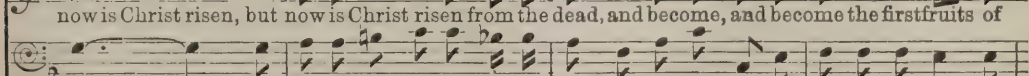
now is Christ ri-sen, but now is Christ risen from the dead, . . . and become the firstfruits of



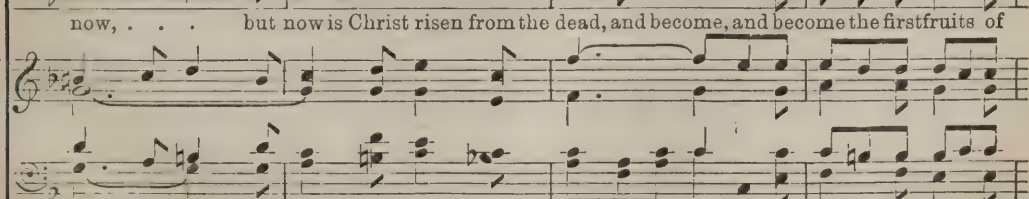
now, . . . but now is Christ risen from the dead, and become the firstfruits of



now is Christ risen, but now is Christ risen from the dead, and become, and become the firstfruits of



now, . . . but now is Christ risen from the dead, and become, and become the firstfruits of



them that slept, the first - fruits of them . . that slept. For since by

them that slept, the first - fruits of them that slept. For since by

them that slept, the first - fruits of them that slept. For since by

them that slept, the first - fruits of them that slept. For since by

pp

p Organ silent.

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

man came death, For since by man came death, by man came

f

al - so the re - sur-rec-tion of the dead, by man came al - so the

al - so the re - sur-rec-tion of the dead, by man came al - so the

al - so the re - sur-rec-tion of the dead, by man came al - so the

al - so the re - sur-rec-tion of the dead, by man came al - so the

re - sur-rec - tion of the dead. . . For as in A - dam all

re - sur-rec - tion of the dead. . . For as in A - dam all

re - sur-rec - tion of the dead. . . For as in A - dam all

re - sur-rec - tion of the dead. . . For as in A - dam all

pp Organ silent.

die, for as in A - dam all die, e'en so in

die, for as in A - dam all die, e'en so in

die, for as in A - dam all die, e'en so in

die, for as in A - dam all die, e'en so in

ff

Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall

Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall

Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall

Christ shall all . . . be made a - live, e'en so in Christ shall all, . . . shall

ff

all be made . . . a - live.

all be made . . . a - live.

all be made . . . a - live.

all be made . . . a - live.

Tempo 1mo.

But now is Christ ri - sen, but

But now is Christ ri - sen, but

But now is Christ ri - sen, but

But now is Christ ri - sen, but

But now is Christ ri - sen, but

Tempo 1mo.

rit.

now is Christ ri-sen, but now is Christ ri-sen from . . the dead, but now, . . . but

now is Christ ri-sen, but now is Christ ri - sen . . from the dead, but now is Christ ri-sen, but

now is Christ ri-sen, but now is Christ ri - sen from the dead, but now, . . . but

now is Christ ri-sen, but now is Christ ri - sen from the dead, but now is Christ ri-sen, but

now is Christ ri-sen, but now, . . . but now is Christ ri-sen from the dead, and be -
now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be -
now is Christ ri-sen, but now, . . . but now is Christ ri - sen from the dead, and be -
now, . . . but now is Christ ri-sen, but now is Christ ri - sen from the dead, and be -

- come the first - fruits, and be - come . . . the first - fruits of them
- come . . . the first - fruits, and be - come the first - fruits of them
- come . . . the first - fruits, and be - come the first - fruits of them
- come . . . the first - fruits, and be - come the first - fruits of them

that slept. A - - - men.
that slept. A - - - men.
that slept. A - - - men.
that slept. A - - - men.

NOVELLO'S EDITION.

THE

MAY QUEEN

A PASTORAL

THE WORDS WRITTEN BY

HENRY F. CHORLEY

THE MUSIC COMPOSED BY

SIR W. STERNDALE BENNETT.

PRICE THREE SHILLINGS.

LONDON :

NOVELLO, EWER AND CO.,

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devoted his chief energies in this direction; he also, like his contemporary Hasse, both acted and sang in his own works. The Cantata under notice, however, is considered to be his greatest composition. It was published in 1760 at Leipzig, and has enjoyed a popularity which has been denied to many works of at least equal value. Its chief merit lies most undoubtedly in the choruses, which are grand, effective, and easy to execute. Some of the subjects are, however, strangely familiar to musicians who are versed in the music of the period, and yet are strangers to the works of Graun. The solos are exceedingly long, florid, and of high range, written to satisfy the ambition of voices of the most flexible nature, and therefore unfitted for the service of the Church at penitential seasons. These arias can, however, be omitted without the least detriment to the narrative. The work then would be of very moderate length, and might be sung with great effect by most choirs indulging in anthems. The original words are by Ramler, and the Rev. J. Troutbeck has been very successful with the English adaptation.

Much praise is due to the organist, Mr. Marcellus Higgs, and the choir of S. Gabriel's Church, Pimlico, for having brought this most interesting work to a successful hearing for, we believe, the first time in London. The choruses were sung by a well-balanced and well-marshalled choir of about 60 voices, and the accompaniments were cleverly played on the organ by the conductor's son, Mr. H. M. Higgs. The soprano solos were entrusted to a little boy, who sang with much ease and skill; and the tenor and bass solo music was equally fortunate in having exponents who never seemed to lose sight of the devotional part of their respective tasks. From a musical point of view the service was, in every department, most praiseworthy, while the reverent behaviour of the congregation was ample proof, if proof is necessary, that these services are doing a good work when they are conducted, as in the present instance, in a manner befitting the solemnity of the occasion.

ON the 15th ult. an illustrated lecture on English Glee Writers was delivered by Mr. W. A. Barrett, Mus. Bac., Oxon., in the theatre of the London Institution, Finsbury Circus, which was thronged by an appreciative audience. In his opening remarks Mr. Barrett pointed out that the glee is especially an English production. The word did not necessarily mean either joy or mirth or gaiety; and glees were found to be described by old musicians as serious, humorous, pastoral, elegiac, or cheerful, according to the nature of the words. The first illustration—"Sumer is icumen in"—was probably of the date of about 1250, and was at least 200 years earlier than anything of the kind produced out of England. This ancient glee, consisting of two quaint verses, with the original spelling, was then sung, and received with loud applause. Among the other illustrations were "The Nightingale," the music being that of Thomas Weelkes, 1578-1644; "The Silver Swan," the music Orlando Gibbons's, 1583-1625, the words Sir Christopher Hatton's; "Turn Amaryllis," the music Thomas Brewer's, 1609-76; "Which is the properest day to drink?" words as well as music being Dr. Arne's; "When winds breathe soft," music and words being Samuel Webbe's, 1740-1816; Milton's "Blest pair of Sirens," the music John Stafford Smith's, 1750-1826; "The Cough and Crow," the music Henry Rowley Bishop's, the words Joanna Baillie's, this being the only glee encored; Ossian's "Hymn to the Sun," the words J. Logan's, the music Sir John Goss's; and—this being the last of the series—"When Allan-a-Dale went a Hunting," both music and words being R. L. De Pearsall's. The glees were introduced by interesting remarks respecting the composer or the character of his works. The vocalists were Mrs. Suter and Miss Baxter, soprani; Mr. Hodges and Mr. Sexton, alti; Messrs. Coates, Thornton, Moss, Stokoe, and Becket, tenori; and Messrs. Winn, De Lacy, Horscroft, Wilton, and Lewis Thomas, bassi. Mr. Burnham Horner was the accompanist.

THE second concert of the Borough of Hackney Choral Association for the present season was given at the Town Hall, Shoreditch, on the 12th ult., under the direction of Mr. Ebenezer Prout, the newly appointed Conductor, whose efforts in promoting a taste for the highest class music in this locality were again evidenced in the selection of the programme. The performance of Mendelssohn's music to "Athalie," which occupied the first part, would have done credit to any choir in existence, the voices in the choral portions being most evenly balanced, and the shades of expression observed throughout with an accuracy which proved not only the care but the intelligence with which every chorus had been studied. The solos were charmingly rendered by Misses Marian Williams, Geddes, and Bolingbroke, all students of the Royal Academy of Music, applause being elicited more especially for the parts which demanded the highest artistic qualifications. We have rarely heard the illustrative verses so eloquently and effectively recited as by Mr. Charles E. Fry, who on this occasion, for the first time in our recollection, thoroughly roused the audience to an audible acknowledgment of the true place of the narrator in Mendelssohn's glowing musical picture. The second part included a selection from Schubert's music to "Rosamunde," the melodious Romance, "The full moon rises," being excellently sung by Miss Marian Williams; and the orchestral pieces being so delicately rendered as to cause a desire for the repetition of some, a wish which we are glad to say the Conductor refused to comply with. We must not neglect to mention that Mr. Winn gave a fine reading of Handel's "Honour and arms," and that Auber's spirited Overture "Marco Spada" was capitally performed to a shuffling accompaniment of those desirous of leaving the hall, by no means creditable to the Hackney audience. Mr. Prout conducted with his usual ability.

THE prospectus of the Philharmonic Society for the present season announces but little novelty; yet for those who are content with repetitions of the standard works the concerts will no doubt be of the usual amount of interest. Brahms's new Symphony in C will, however, be performed for the first time in London; and we are also promised a Symphony by Silas which has never yet been heard. The prospectus likewise includes Mozart's Concerto for harp and flute (first time at these concerts) and the third part of Schumann's music to "Faust." Nothing new is promised by our own countrymen; but Mr. J. F. Barnett's descriptive orchestral piece, "The Lay of the Last Minstrel," Mr. Sullivan's Overture, "In Memoriam," and Professor Macfarren's Violin Concerto are to be given during the season. Mr. W. G. Cousins retains his post as Conductor, and the analytical and historical programmes will continue to be written by Professor Macfarren.

MR. and MRS. GERMAN REED's refined and amusing entertainment has undergone a partial change of programme during the past month. In addition to "Matched and Mated," which still retains its place in the bills, a new sketch by Mr. Corney Grain, entitled "Spring's Delights," and an afterpiece, called "A Night Surprise," written by Mr. West Cromer, music by Mr. German Reed, are likely to be very attractive. In "Spring's Delights" Mr. Grain most amusingly depicts the annoyances which Mr. Beethoven Brown is subjected to by the workmen who have invaded his house for the purpose of painting and decorating. This is one of Mr. Grain's happiest efforts, and is worked out with consummate skill. "A Night Surprise" affords room for much merriment, and by the charming singing of Miss Fanny Holland, Miss Leonora Braham, and Mr. Grain, and the clever acting of Mr. Alfred Reed and Mr. Law, the piece is sure to prove a great success.

ON the 3rd ult. an entertainment under the direction of Mr. Fitzhenry was given at the Birkbeck Institution by the Violin Class. The vocalists were Miss Rosa Campbell, Miss Ada Coleman, Miss Orridge, Mr. A. Lawrence, and Mr. Gerard Henry, all of whom gave great satisfaction in their several solos, many of which were encored. The Violin Class played an "Andante moderato" (Challoner), and a selection of Scotch airs, specially arranged by S. Jarvis, with excellent effect. Miss Lina Campbell performed a piano-forte solo, and also took part in a duet with Mr. S. Jarvis;

and Mr. T. Gatehouse contributed a violin solo, being afterwards joined by Miss Gatehouse in a duet for violin and pianoforte. A reading by Mr. C. Rendle was received with great applause, and Mr. S. Jarvis rendered good service as accompanist. The audience was very large and enthusiastic.

On Thursday the 8th inst. the University of Cambridge will confer the degree of Doctor of Music upon Professor Joachim. The 150th Concert of the Cambridge University Musical Society will be given in the Guildhall on the same evening, the programme of which will comprise Brahms's new Symphony in C minor, the same composer's "Song of Destiny," a ms. overture by Herr Joachim, composed expressly for the occasion, Sir Sterndale Bennett's Overture "The Wood Nymphs," and Beethoven's Violin Concerto, which will be performed by the hero of the day. So graceful a mark of recognition to an artist whose right to the highest degree that can be granted has already been confirmed by the world, will no doubt attract a large number of professors and amateurs from the metropolis.

At the sale of Mr. Lamborn Cock's copyrights on the 20th and 21st ult. the following prices were realised for the more important lots: Sir W. Sterndale Bennett's works—"May Queen," £1875 (Novello); Twelve Songs, Op. 23 and 35, £597 6s. (Novello); Pianoforte Works, £536 (J. Williams). Beethoven's Works, edited by Sir W. Sterndale Bennett, £250 (Ashdown and Parry). Classical Practice for the Pianoforte, £34 (Novello); Sir J. Benedict's "Undine," £73 (L. Cock); Pissuti's Six Two-part Songs, £176 (Novello); Modern Four-part Songs, £177 (L. Cock); Chamber Trios, £800 (Ashdown and Parry); Sir M. Costa's "Naaman," £710 (J. Williams). The catalogue comprised 379 lots, and produced a total of £8,254 3s. 2d.

THE first of Messrs. Carrodus and Edward Howell's three Quartett Concerts was given at Langham Hall on the 6th ult. before a highly appreciative audience. Assisted by Mr. V. Nicholson and Mr. Doyle, Beethoven's Quartett in G (Op. 18) was excellently rendered; and every praise must be given for the solo playing of the concert-givers, Mr. Carrodus performing with much accuracy and finish Bach's difficult Chaconne—made so popular by Herr Joachim—and Mr. Howell being heard to much advantage in Boccherini's Sonata in G. The vocalist was Mr. E. Lloyd, who received well-merited applause in Loder's Serenade, "Wake, my love" and Gounod's "Maid of Athens." Mr. W. H. Thomas was an able accompanist.

THE St. George's Glee Union monthly concert took place at the Pimlico Rooms on Friday the 2nd ult., when Mr. George Fox's Cantata, "The Jackdaw of Rheims," was given with great success. The soloists were Miss Bessie Spear, Miss White, Mr. Jno. Williams, and Mr. Theodore Distin; harmonium, Mr. Granville; pianoforte, Miss Ellen Bliss; conductor, Mr. J. Monday. The miscellaneous part included part-songs, some of which were excellently rendered, and a good selection of vocal solos. Miss Ada May, a very youthful pianist, made a successful first appearance. Mr. Garside conducted with his usual ability.

THE excellent Chamber Concerts of Herr Hermann Franke, given in the concert room of the Royal Academy of Music, have been amongst the legitimate attractions of the past month. The programmes have included not only standard works, but some few which have not won their way into popular favour; and although we can scarcely think that the Quintett for pianoforte and strings, by Carl Grädener, which was performed at the final concert, will aid the composer in establishing a reputation in this country, we are, nevertheless, indebted to Herr Franke for bringing it to our notice.

MR. ERNST PAUER commenced a series of lectures on the 6th ult. at the South Kensington Museum, the subjects of which are of the highest interest both to teachers and pupils. The experience of a professor occupying so distinguished a position upon the art of imparting musical instruction is of the utmost value; and not only his remarks upon the method of practising, the choice of music, &c., were listened to by a large audience with much

interest, but his excellent performance of a selection of pieces specially adapted for students elicited the warmest applause.

MR. CHARLES E. TINNEY gave a very successful concert at Langham Hall on the 17th ult. The vocalists were Miss Kate Brand, Miss Leonora Braham, Miss Orridge, Messrs. H. Seligman, H. Guy, Louis Oswald, W. Curtis, and C. E. Tinney. Miss Isabel Thurgood contributed two pianoforte solos, and Mr. Sidney A. Tinney performed a solo on the flageolet. Several compositions by the concert-giver met with an enthusiastic reception, and he received an encore for his singing of "Nancy Lee." Miss Orridge also was much applauded in her solos. Mr. Eaton Fanning conducted.

THE attendances at the series of Concertina Concerts now being given by Mr. Richard Blagrove at the Royal Academy of Music thoroughly prove that his appeal to the lovers of an instrument which has only recently been brought prominently into notice has been liberally responded to. The programmes are excellent—containing important works by Mozart, Haydn, Spohr, Mendelssohn, &c.—and during the ten concerts will be produced original compositions by Professor Macfarren and E. Silas. The first concert took place on the 25th January.

THE Organ Recitals at the Bow and Bromley Institute have during the past month attracted large audiences. We are glad to record the highly successful result of this attempt to provide evenings of classical organ-music for the residents of this locality, and we feel sure that, whilst the execution of the works is entrusted to such artists as Dr. Spark, of Leeds, Dr. Chipp, of Ely, and Mr. W. Rea, of Newcastle—all of whom have recently appeared—there will be no diminution in the attendance at the performances.

MISS EDITH M. MIDDLETON gave her Annual Concert at the Shoreditch Town Hall, on Thursday the 1st ult. Miss Middleton played a duet in conjunction with Herr Rydl, for piano and violin, a duet for two pianos with Mr. George Forbes, and a trio with that gentleman and her pupil, Miss Miles, all of which were given with precision and taste. Miss Middleton also contributed several solos. The following vocal artists appeared: Miss Annie Sinclair, Miss Pauline Featherby, and Signor Caravaglia. Mr. George Forbes conducted with his usual ability.

THE recent death of Mr. George Tolhurst, which occurred somewhat suddenly at Barnstaple, North Devon, has painfully shocked the many who knew and respected him as an able musician and an earnest worker in his art. Although a prolific composer, his Oratorio "Ruth" is the work which has been brought most prominently before the public, and upon the publication of this composition in a popular form, we understand, he was busily engaged up to the time of his decease.

FOUR concerts are announced to be given by Mr. Henry Leslie's Choir during the present season, the first (consisting of sacred and secular music) taking place on the 2nd inst. The director's benefit is advertised for the 28th June, when Mr. Sims Reeves (if in England), Mr. Santley, and other eminent vocalists are to be engaged. In the course of the season glees will be sung by Miss Orridge, R.A.M., Mr. G. Cosby, and Mr. F. A. Bridge.

THE first of a series of Scottish Concerts, given by Mr. Duncan Finlay took place at the Store Street Hall on the 15th ult. The vocalists were Miss F. Clyde, Madame Pennington, Miss Orridge, Miss L. Eliot, Mr. Snazelle, Mr. Lackner, and Mr. Duncan Finlay; Mr. T. MacLagan and Herr Polonaski (solo violin), and Miss M. Montgomery (solo pianoforte). The audience was large, and the efforts of the performers much appreciated. Mr. J. T. Mew, R.A.M., was the accompanist.

WE regret to hear that the Liverpool Musical Society, which has done so much to spread a knowledge of the highest class of compositions in the town, has ceased to exist. The heavy liabilities incurred in placing Oratorios before the public in a thoroughly complete and effective manner has led to a result which we understand has long been foreseen.

ON Tuesday the 6th ult. an excellent concert was given by St. Stephen's Choral Society, at Shepherd's Bush, the work performed being Handel's "Messiah." Signor Dinelli conducted. The choruses were taken with a precision and boldness of attack worthy of great praise, and the solos were very well sung by the members of the Society.

WE understand that upwards of a hundred gentlemen have signified their willingness to act as stewards for the Three Choirs Festival which will be held in Gloucester about the second week in September. Mr. C. Harford Lloyd, cathedral organist, will succeed the late Dr. Wesley as musical director.

AN Amateur Concert on behalf of the choirs of All Souls' and St. Paul's was given under distinguished patronage, at Langham Hall, on the 8th ult., when an attractive programme was well rendered by the ladies and gentlemen who gave their services on the occasion. Mr. Millar was the Conductor.

VERDI'S Requiem Mass was performed at the Royal Albert Hall on the 19th ult. The principals announced were Madame Lemmens-Sherrington, Miss Anna Williams, Mr. E. Lloyd, and Signor Foli; Dr. Stainer being the organist and Mr. Barnby conductor.

AT the Students' Concert at the Royal Academy of Music, on the 24th ult., a new Cantata for female voices, "The Fishermaidens," by Henry Smart, was announced for performance.

BACH'S "Passion" (S. Matthew) will be performed as a special service in Worcester Cathedral during Passion week. This work is also being sung every Thursday evening in Lent at St. Luke's, Shepherd's Bush.

HANDEL'S Oratorio "Solomon" will be performed by the Liverpool Philharmonic Society on the 13th inst., under the conductorship of Sir Julius Benedict.

REVIEWS.

Mass in E flat. By J. N. Hummel. In Vocal Score. Edited and the Pianoforte Accompaniment arranged by Berthold Tours.

Communion Service, in E flat. By J. N. Hummel. The English Adaptation by the Rev. J. Troutbeck, M.A. Edited and the Pianoforte Accompaniment arranged by Berthold Tours. [Novello, Ewer and Co.]

IN reviewing Hummel's third Mass in D (in the MUSICAL TIMES of last June), some general remarks were made on the composer's style in Church music. It will be unnecessary now to repeat what was there said; especially as nearly all the observations made with regard to the Mass in D will equally apply to the second Mass, now under notice. We find in this work the same melodious flow of ideas, the same beautiful artistic finish, as in its companion. The absolute genius which shines in the sacred inspirations of the great triad of composers—Haydn, Mozart, and Beethoven—is wanting here; but except in this respect Hummel's music leaves nothing to desire; and if we exclude from our repertoire all works to which the term "inspirations" cannot be fairly applied, we shall greatly restrict our sources of musical enjoyment.

The "Kyrie" of the "Mass in E flat" is a movement of considerable development. After four bars of prelude for the orchestra, the solo quartett enters with sustained chords on the word "Kyrie" *piano*, which are immediately taken up and continued by the chorus. Through the whole of this first half of the movement the alternations of solos and *tutti* are continued, and the graceful phrases of the voice-parts are set off by many happy details of orchestration. After a half close on D, the dominant of G minor, the four bars of prelude with which the Mass commenced are repeated; but they now lead to a fine though not very long fugue, the subject of which is announced by the basses, and which is accompanied nearly throughout by quaver passages for the strings. The close of the movement is very novel. After the bass four bars of the chorus have been given without accompaniment, the

orchestra enters with what would be expected to be the final symphony; but in the next bar the solo quartett is introduced, and the "Kyrie" ends, as it began, with solo voices. This movement is certainly one of the best portions of the Mass.

The "Gloria" opens with a broad and vigorous chorus, somewhat conventional in pattern, and reminding us, though without actual reminiscences, of similar movements in Haydn's Masses. It leads at once into the quartett and chorus "Qui tollis." Hummel is generally very successful in the quieter and more pathetic portions of the Mass, and the present number is no exception. Among the more striking features of this movement may be named the entry of the solo quartett in F flat (p. 21, bar 1), and the charming passage, also for solo voices, at the beginning of the next page. The "Quoniam" begins with the resumption of the theme of the "Gloria," leading to a masterly fugue on two subjects for the "Cum Sancto Spiritu," worked at considerable length, and concluding with a very spirited *coda*.

The "Credo" commences with a chorus in the not very usual *tempo* of $\frac{3}{4}$ —a flowing movement with abundance of skilful points of imitation. At the "Et incarnatus" we find another very beautiful slow movement. The introductory symphony, with an expressive oboe solo, leads to a duet for tenor and bass, with long sustained notes in the voice parts which require fine singing to produce their full effect. The chorus enters at the "Crucifixus," and is subsequently combined with the two solo voices. The whole of this number is extremely fine, but a minute description would be unintelligible without quotations. The "Et resurrexit" brings back the time and rhythm of the "Credo." The long passage for the solo quartett at "Et in spiritum" is very melodious; and on the words "Qui locutus est" the solos and chorus are combined in a somewhat novel manner (pp. 54, 55 of the score). The "Et vitam" is, as usual, treated fugally, but with a curious innovation: much of the fugue is really only in two parts (though with a free accompaniment for orchestra), as the tenor doubles the soprano, and the bass the alto, in the octave below.

The "Sanctus" presents no special features, but the "Benedictus," in G major (quartett and chorus), is one of the most pleasing numbers. In its style it reminds one of Mozart, while the manner in which the solos and chorus are combined would seem to suggest that Hummel had taken a hint from the corresponding movement of Beethoven's Mass in C. The "Agnus Dei," in C minor, is good, without being particularly new, and the "Dona" consists of a short introduction and a fugue, the subject of which is the same already used in the "Kyrie," though the treatment is different. The device of giving unity to the whole work by repeating at the end of the Mass the subject of the first movement is one which has been several times adopted by composers; as examples may be named Mozart's Mass in C (No. 1), Beethoven in C, and Schubert in F.

It is only needful to add that in the English version of the work, the text has been adapted, with his usual well-known skill, by Mr. Troutbeck.

Jonah. A Sacred Cantata, composed by J. V. Roberts, Mus. Doc., Oxon. [Novello, Ewer and Co.]

WHENEVER we receive a composition for review from the pen of a "Mus. Doc.," containing choruses in eight real parts, we usually arrive at the conclusion that we have before us the composer's exercise for his degree, simply because we think very few musicians are enthusiastic enough to take the trouble to write a piece with eight-part choruses unless they have some special reason for doing so. In a large number, we might almost say in the large majority, of cases, such exercises are as dry as they are clever—which is frequently saying a good deal. It is therefore much to the credit of Dr. Roberts that he has produced a work which is not merely excellently written, but really interesting, and which we have read with much pleasure. There is no very decided originality of style about it; here and there we find a passing trace of the influence of Mendelssohn; but except in the two bars of symphony commencing the recitative, No. 5 (which are singularly like the opening of the recitative "The Lord hath exalted thee,"

in "Elijah") we have met with no direct imitation; and the coincidence in the case we have noted is probably accidental. The Cantata contains twenty-one numbers, consisting of an overture, six choruses (four of which are in eight parts), a chorale (also in eight parts), a quartett, seven recitatives, and five airs. Among the movements which we like best are the choruses "Let us eat, friends, and drink," and "Who can stand before His indignation," and the songs "Whither shall I go from Thy spirit?" "Sing, O daughter of Zion," and "The Lord is righteous." The final chorus, "There is joy in the presence of the angels," is also extremely well written; but it suffers from too much similarity of rhythm to the first chorus in the work. The part-writing and harmony are throughout very good; and, so far as can be judged from the indications in the pianoforte accompaniment, the orchestration appears very judicious. We consider Dr. Roberts's Cantata decidedly above the average of compositions written as exercises for a degree, and congratulate him upon its production.

A Short Festal Magnificat and Nunc Dimittis, in the key of E flat. By George Garrett, Mus. Doc. [Novello, Ewer and Co.]

MANY of our readers will, like ourselves, be familiar with Dr. Garrett's Church music. To them no recommendation of a new Service from his pen will probably be required; but for the sake of such as may not be acquainted with his previous publications, it may be well to say that he is one of those musicians, unfortunately not too numerous, who know how to combine modern forms with the old spirit. In the present Service will be found no mere reproduction of the "cut and dried" cathedral style of two centuries ago; but though the music is by no means old-fashioned in style, it is never secular. Many modern writers of Church Services commit the mistake of making "part-songs" of the canticles, or, if they avoid this error, they give instead a mere series of chords, which resemble nothing so much as the exercises of a student in thorough-bass. The large number of sacred compositions sent to us for review, but which terminate their career in the waste-paper basket, mostly find their way into that much-frequented depository for sinning in one of these two respects. Dr. Garrett, happily, steers clear of both faults. There is plenty of tune in his music; it is certainly not dry, and on the other hand it is never trivial or undignified. It has the further recommendation of not being difficult: any average choir can manage it without trouble. We recommend it heartily.

The Birth of Christ. A Service of Sacred Song. Compiled by the Rev. Gus. M. Burton, M.D. [Novello, Ewer and Co.]

THE idea of this little service is unfortunately far superior to its execution. It consists of a selection of hymn-tunes, chants, and anthems, with two organ voluntaries, designed to be sung in church and interspersed with the reading of passages of Scripture. If the present service is ever performed in our neighbourhood we hope we shall not be within earshot. It contains nine psalm-tunes (four of which are composed by Dr. Burton), three chants and a collect (also from the pen of that gentleman), two anthems (by Messrs. J. H. Greenwood and J. Ives), and two voluntaries. The only good things in the book (except a recitative by Handel, of which we shall speak directly) are the five psalm-tunes which are *not* by Dr. Burton; all the rest of the music is, to a greater or less degree, trash. Dr. Burton's own compositions are comparatively harmless, though they are clumsily harmonised, and bear, so to speak, the word "Amateur" written in large letters across every one of them. But if Dr. Burton chastises us with whips, Messrs. Greenwood and Ives chastise us with scorpions. It is long since we met with anything worse than their two anthems. Mr. Greenwood has set the words, "O thou that tellest," &c., and, with remarkable modesty, has prefixed Handel's recitative, "Behold a virgin shall conceive," to his own music. He appears to have considered a preliminary study of harmony altogether superfluous; so many glaring faults we have seldom met with in the same number of bars. But we beg Mr. Ives's pardon; we are doing him an injustice, for he fairly rivals

his colleague; and if we were forced to say which anthem was the worse, we should be sorely puzzled in deciding. The two voluntaries are two atrocious mutilations and distortions of Handel's choruses, "Glory to God," and "For unto us." If a service of song is to be of any use at all, it must be much better than this one.

The Souls of the Righteous. Anthem for All Saints' Day. By Charles L. Williams, Mus. Bac., Oxon., Organist of Llandaff Cathedral. [Novello, Ewer and Co.]

THIS composition opens with a short septett, containing some good part-writing, though Mr. Williams (evidently by a slip of the pen) has given consecutive fifths in the last two chords between second tenor and second bass. A soprano solo, "In the sight of the unwise," is followed by a five-part chorus, interspersed with passages for solo voices on the same words. The music is throughout interesting, and by no means very difficult. The only thing likely to be prejudicial to its popularity is the fact of its having two tenor parts throughout. Many choirmasters know only too well how difficult it is to get this department of a choir adequately filled.

A New Method for the Piano. After the "Klavier-unterrichts-briefe" of Aloys Hennes. Second Course. Translated by H. Mannheimer. [Novello, Ewer and Co.]

WE have already noticed the First Course of this well-digested work, and are bound to acknowledge that in the Second Course, now before us, the author pursues his plan so steadily and logically as to defy any criticism save upon the plan itself. The directions for the students are carefully written throughout; the lessons are excellently suited for their purpose; and the thought exercised upon the minutest point merits the warmest commendation. Our only question is whether the pupil will not get utterly weary of his journey before he gets half through it. It is true that the mind will not be burdened with too much at a time; but there is a possibility of carrying this method of instruction too far; and when we say that it is not until the commencement of this "Second Course" of the book that any information is given about the bass clef, or indeed about any clef at all, we are certain that many eminent teachers will agree with us in questioning the policy of so long a silence upon a matter of such importance. Our opinion—formed upon many years of experience—is that pupils have but small trouble in learning the treble and bass notes at once; and that from the moment the hands are placed upon the keys, the two clefs should be read simultaneously. To dismiss all possible objection that we feel it our duty to urge against Herr Hennes's method, we may also say that we cannot agree with the system recommended for counting the dotted note, on page 128. A bar is given containing a group of four quavers—G, A, G, A—and a minim—G; and we are told that when each of the quavers is dotted, and followed by a semi-quaver, we play "G to one; A shortly before two, and immediately afterwards upon counting two, the G which follows." Quite true; but the great difficulty is to know when we are to count "two." In truth, the portion requiring to be counted is the space between "one" and "two," and then the "two" will take care of itself. The place of the semiquaver is not in the slightest degree determined by saying that it is to be played "shortly before two," unless we can feel when to count "two," and this can only be done by halving each beat and counting one, and two, and, when every note *must* be placed in its correct position. In conclusion, we must give Herr Mannheimer every credit for the able manner in which he has translated the work, the value of which, as we have hinted in our review of the "First Course," is attested by such high authorities as to render further criticism, we should imagine, almost superfluous.

Six Short and Easy Sketches for the Pianoforte. Compiled by H. A. Harding. [Novello, Ewer and Co.]

THESE Sketches are certainly both "short" and "easy;" but, fully recognising the difficulty of making such trifles also interesting, we feel the necessity of not being over-

critical in noticing their merits. Unquestionably they are the work of a trained musician, for the writing is careful and conscientious throughout; and there is sufficient variety in character to allow of their being played straight through without creating any feeling of monotony. Of the six, we prefer Nos. 1 and 4, both of which contain some exceedingly good points.

Rose softly blooming. Romance by L. Spohr. Transcribed for the Pianoforte by Franz Liszt. [Novello, Ewer and Co.]

THERE are two distinct kinds of "Transcriptions"—one written for the purpose of displaying the power of the transcriber, and the other for that of revealing the beauty of the theme transcribed. We cannot say that the artist who has, in the piece before us, undertaken to adapt Spohr's charming melody for the pianoforte has always aimed at producing a work which should be placed in the latter of these two classes, but assuredly he has in this instance performed his task with the utmost reverence, and, without adding undue ornaments or writing a single passage not in keeping with the placidity of the subject, has rendered Spohr's song as attractive to pianists as it has ever been to vocalists. To play this transcription as it should be played a most refined touch and power of producing every shade of expression are positively essential; but it is thoroughly within the reach of every well-trained performer, a merit which, although a strong recommendation in what is termed a "teaching piece," cannot be mentioned as a characteristic of many "Transcriptions" by a pianist to whom mechanical difficulties are merely child's-play. We conscientiously commend this composition to the attention of all masters who desire that their pupils shall cultivate the art of singing with the fingers.

Voyage autour de ma Chambre. Cinq Morceaux Caractéristiques, pour Piano. Par Stephen Heller.

[Forsyth Brothers.]

THERE can be little doubt that each of Mendelssohn's "Lieder ohne worte" is expressive of some certain train of thought in the mind of the composer when he wrote it; but as he purposely published them all without titles, we are left to imagine anything we please when performing them; and that opinions slightly differ upon their meaning may be proved by the fact of the same number having been described by one as a "Drinking Song," and by another as a "Funeral March." But Stephen Heller calls his pieces "Characteristic," and this leads us to the inquiry as to what modern German music is really tending to. Setting aside the feeling, which is strong within us, that compositions are somewhat degraded by the attempt to describe a definite idea in an indefinite language, it certainly becomes difficult to record the success or failure of a "characteristic" piece unless we know what "character" it is intended to represent. "*Voyage autour de ma Chambre*" would do as well as anything else for a running title; but if we are to consider each composition in a collection like this as a musical enigma, to be guessed or "given up" by the performer, then we think the sooner we return to the system of allowing a piece to stand or fall by its own merits, the better will it be for the progress of healthy art. Apart from these considerations, the Sketches before us will be welcomed with pleasure by every intellectual pianist. The five pieces are divided into two Books, two being contained in the first, and three in the second, Book. As may be expected from those acquainted with the "*Nuits Blanches*" and "*Promenades d'un Solitaire*" of the same composer, they are instinct with a poetical feeling which must be shared by the executant in order to do them full justice. No. 1 has a quaint principal subject, which is toyed with, as if the author were loth to quit it; but there is so much variety in its treatment, and the subordinate themes are so winning, that the eight pages to which the composition extends produce no sense of weariness. No. 2, however, is our favourite; but we are by no means disposed to believe that our opinion will be shared by the majority of pianists, for it is scarcely as popular in character as No. 1. It has a light tripping

subject, written in 6.16 instead of 6.8, in deference, we presume, to the absurd notion that triplets of semiquavers must necessarily be played faster than triplets of quavers. The movement is full of life throughout, a good effect being gained in the passages marked *Appassionato*, by the syncopations in the right hand, against the even triplets in the left. No. 3 is a movement full of interest; but Nos. 4 and 5 will, we think, be generally preferred, the former having a gracefully melodious subject, which is doubled almost throughout with the left hand, and accompanied with holding notes. The pieces are carefully edited and fingered by Mr. Charles Hallé.

Spring; Characteristic Sketch for the Pianoforte. By Charles Edward Stephens.

La Gondolella; Canzone per il Piano. Da Giulio Gardini. [W. G. Hallifax and Co.]

By the composition of many works of a higher class Mr. Stephens has fairly earned his right to claim attention for his holiday trifles; and amongst the best of these may be placed the graceful little Sketch before us. The light melodious subject upon which it is based is happily descriptive of the title, and we should therefore have preferred to find out the "characteristic" nature of the music for ourselves. The obstinate *appoggiatura*, after each *arpeggio*, gives much point to the theme; and the refined nature of the passages, all of which lie well under the hand of young players, should render the piece highly attractive both to teachers and pupils. We shall be glad to welcome more of such "Sketches" from so accomplished a pen. The composer of "*La Gondolella*" will not be surprised when we tell him that his clever little piece very much resembles many which we could mention, because he must know that it is extremely difficult to strike out anything original in the "Barcarolle" style; but he has woven in a charming little melody to a figure in the bass which has almost become common property with those who adopt the conventional form of the Gondolier's song. It would be good to mark "*Stesso tempo*" where the time changes from 6.8 to 2.4; for although it is evident that the composer wishes the bars carried on in two *twos*, instead of two *threes*, we doubt whether amateurs will understand this without such direction. The unobtrusive manner in which the principal subject is handled throughout, and the effective little *coda* with which the piece concludes, deserve much commendation, for to produce effect by simple means is the unfailing sign of a real artist.

Time and the Stream. Song. Words by Maria X. Hayes. Music by Edwin Harper. [Chappell and Co.]

THIS song has a vocal and melodious subject, with an unpretentious accompaniment, the harmonies being in no place overstrained or out of keeping with the feeling of the words. We especially like the modulation into D minor at the eighth bar, and also the phrase at the conclusion of the first verse. Without claiming any high position for the composition, we may say that it is a good specimen of a healthy English ballad.

Grand March for the Organ, composed by Hamilton Clarke (Novello and Co.), is a spirited piece, which will be found suitable either for a voluntary or for an organ recital. It is judiciously written, so that it can easily be played on a moderate-sized instrument, and is commendably free from undue difficulty. We direct the attention of organists to it as a piece worth their knowing.

Grand Solemn March for the Organ, by August Moosmair (Novello and Co.), is a piece decidedly out of the ordinary groove. Though not likely to please so much on a first hearing as Mr. Clarke's March just noticed, it has considerable originality, and will repay study.

Romance from "Tannhäuser" and *Costa Diva from "Norma"*, arranged for piano and harmonium (or American Organ) by Eugen Woycke (Edinburgh, Paterson and Sons), are two easy transcriptions of well-known melodies, which will be found useful by harmonium players. The same may be said of E. F. Rimbault's arrangement of "Scotch Melodies" for the Harmonium, Book I. (Same publishers.)

Three Andantes for the Organ, composed by William Pinney (Weekes and Co.), are simple little pieces requiring no detailed notice. They are all flowing and melodious, and very clear in form; and as they present no difficulties to the performer, will be found suitable for organists of only moderate acquirements.

FOREIGN NOTES.

WHATEVER the friends of the imperial *régime* in France may have to say of the lustre and brilliancy which its patronage imparted to arts and sciences, it certainly cannot be maintained that the cultivation of music has been suffered to fall into neglect under the more austere rule of the Republic. Indeed, we doubt whether the lovers of true art have ever had less reason to complain of a scarcity of performances of sterling music than at the present day. There may have been in the palmy days of the Empire more pomp and ostentation at the opening performances of the *Conservatoire*, a more brilliant display of the *élite* of society at the *Grand Opéra*, more levity and abandon among the audiences whom M. Offenbach first enraptured with the sprightliness and piquancy of his humour—more earnestness in the endeavour to enlarge and generalise the sphere of representations of legitimate art there assuredly was not. The activity exhibited just now in the management of concerts at Paris and in the provinces, and the variety of works of sterling excellence represented in the respective programmes, are truly remarkable. It would lead us too far to mention the numerous *soirées*, *matinées*, and occasional concerts, all of more or less interest to the amateur, which have lately taken place in the French capital. The following selection, however, from works which obtained a hearing during the past month at the prominent concert institutions in Paris, which we extract from *Le Ménestrel*, may serve to give an idea of the character of these representations.

Concerts du Conservatoire.—Choral Symphony (Beethoven); Suite (Bach); Scene from "Armida" (Gluck).

Concerts Populaires.—Symphony, C major (Schumann); Violin Concerto (Beethoven); Symphony, C major (Haydn); Septett (Beethoven); overture, "Freischütz" (Weber); Largo (Handel); "Damnation de Faust, légende dramatique" (Berlioz).

Concerts du Châtelet.—Symphony, C minor (Beethoven); Poème-Symphonique (Saint-Saëns); Danse-Macabre (Saint-Saëns); "Roméo et Juliette, fragments symphoniques" (Berlioz); "Damnation de Faust" (Berlioz).

Association Artistique.—Symphony, "L'Océan" (Rubinstein); Fragments from "Fêtes d'Hébé" (Rameau); Music to "A Midsummer Night's Dream" (Mendelssohn).

Société des Quatuors.—Quartetts by Brahms and Beethoven; Trio (Saint-Saëns).

Société des Quatuors de Beethoven.—Quartetts by Beethoven and Haydn; Quintett by Brahms.

The Minister of Public Instruction and Fine Arts, with a view to further the progress of music, has lately granted various sums to the Concerts Padeloup and Colonne, as well as to several musical Societies, to form a prize-fund for new compositions of excellence. The *Journal Officiel* announces the decoration with the Cross of the Legion of Honour of M. Victor Massé and M. Victorin Joncières. Nor has it been overlooked to pay to the memory of departed genius that just tribute which it is the privilege of the living to bestow. The inauguration of the monument to Auber, erected in the cemetery of Père-la-Chaise, took place on the 29th of January last, being the ninetieth anniversary of the birth of the composer of "La Muette." There was a large concourse of musical and dramatic artists present to assist at the impressive ceremony. The monument, which has been designed by M. Lefuel, is crowned by the bust of the French composer—due to the chisel of M. Dantan—and bears the inscription of the dates of his birth and decease (in 1871), as well as of the titles of his numerous scores. Prayers having been read by the officiating priest, the overture to "La Muette" was played, and the pupils of the *Conservatoire* sang the

cantique from "Le Domino Noir;" after which appropriate speeches were delivered by M. Chenevières, on behalf of the Minister of Public Instruction; M. Berthault, as Mayor of Caen (Auber's birthplace); M. Ambroise Thomas, as Director of the *Conservatoire*, and others. The proceedings terminated with the performance of a further selection from the works of the deceased master of the French romantic music-drama. Special performances in commemoration of the day took place at the various operatic institutions of Paris.

A splendid concert-hall, erected at the expense of Madame Erard, was opened at Paris on the 6th of last month with an interesting concert, in which the orchestra of the *Conservatoire* and several of the leading "stars of song" took part. Madame Erard, the munificent patroness, had herself engaged the whole of the boxes and stalls for the occasion, the proceeds of which—some 3,000 francs—she handed to the President of the "Association of Musical Artists," Baron Taylor, to be applied, in his name, to the benefit of that institution.

The appearance of Mdle. Albani at the Théâtre-Italien continues to be a source of unprecedented good fortune to the managers of that establishment. The sensation created by the *Diva* in "Linda di Chamounix" and "Lucia" has been most marked, and may be said to have firmly established her reputation among French opera-goers.

M. Faure, who is just now making an operatic tour in the French provinces, has been everywhere most enthusiastically received. During a performance of "Faust" at Nice the whole of the audience rose to applaud the great baritone in his impersonation of the rôle of Mephistopheles, while wreaths and bouquets were showered upon the stage—an ovation generally accorded only to the favourite *prime donne*.

According to an announcement in *L'Entr'acte*, the first representation was to have taken place at the Théâtre-Lyrique on the 21st ult. of an opera by M. Saint-Saëns, entitled "Timbre d'Argent," the text by Jules Barbier and Michel Carré.

We read in *Le Ménestrel* that an important reform is contemplated in musical quarters at Amsterdam. It appears that the orchestral *diapason* of that city is exceptionally high, a fact which has been for years past a source of inconvenience to singers, and has given rise to numerous complaints on the part of foreign artists during their occasional performances at the local Opera, Madame Christine Nilsson among the number. At a meeting lately convened to discuss the subject, it was decided that immediate steps should be taken for the adoption of the French normal standard.

Le Guide Musical of Bruxelles contains an interesting notice of the first of a series of musical *séances* which took place at that city on the 19th of January last, given by Herren Franz Rummel (piano) and Ottomar Jokisch (violin), assisted by MM. Davin, Jacobs, and Hamme. The programme included quartetts by Schumann and Brahms, Bruch's violin-concerto, and pianoforte pieces by Chopin and Liszt. The authority just quoted speaks in terms of high praise of the character and excellence of the several performances. Herr Rummel, especially, created a marked impression upon his audience by the exceptional mastery he possesses over his instrument.

The Italian papers mention the death, which lately occurred at Florence, of Pietro Romani, the intimate friend of Rossini. The deceased, who was much esteemed in his day as a singing-master and professor at the Florence Conservatorium, had just completed his eightieth year. It is not generally known, however, that to the modest maestro is due a share of the fame of his illustrious friend; for not only has he assisted in the orchestration of several of Rossini's more important Operas, but to him are ascribed also some of the popular airs contained in the latter, notably that of Bartolo in "Il Barbiere."

The fourteenth concert of the season at the *Gewandhaus* of Leipzig, which took place on January the 20th, was one of especial interest, through the first performance of a new work by one of the most remarkable among the composers of modern Germany—Herr Johannes Brahms. The com-

position in question is a Symphony, the first of this class of orchestral tone-pictures which Herr Brahms has written. In the opinion of a correspondent of the *Neue Zeitschrift für Musik* the first two movements are the best, being written in the true Symphonic character, and worthy of the composer's immediate predecessor, Schumann.

Among the works to be performed during the festival of the Lower Rhine, which will be held this year at Cologne, are mentioned the "Creation," Beethoven's Ninth Symphony, and Verdi's "Requiem." The latter work, it is said, will be conducted by the composer himself.

A "Wagner Exhibition" is being held at Vienna, comprising works of art, pictures, sketches, &c. founded upon and inspired by the creations of the poet-composer of the "art-work of the future." The King of Bavaria has largely contributed to this interesting collection. Societies have been formed at Berlin and Weimar for the maintenance of the periodical performances of the Bayreuth Plays.

As an example of the degree of estimation which the works of Richard Wagner have attained with some of the German critics, we may quote a passage from a letter of the Königsberg correspondent of the *Neue Zeitschrift für Musik*. After dwelling upon the beneficial reforms effected in the management of the Opera of that town by the new director, Herr Stagemann, the writer continues his report as follows: "One of the first operatic performances was that of Beethoven's 'Fidelio.' It was followed by Mozart's 'Don Giovanni' and 'Figaro.' To the master *par excellence*, Richard Wagner—I say it with my heart full of joyful emotion—much admiration and enthusiasm was accorded by the audience who listened to the performances of 'Tannhäuser,' 'Lohengrin,' and 'Flying Dutchman.'"

There is no reason to fear, at present, that the memory of great musicians of the past will be neglected, as far as monuments erected in honour of their name can be said to testify to a just appreciation of their worth. Besides the memorial just erected at Paris to Auber, there are just now in contemplation monuments to Felicien David at the French capital, to Beethoven at Vienna, to Marschner at Hanover, to Thalberg at Naples, and to Bach at Eisenach. At Caen, too—the native town of Auber—the Mayor has just opened a subscription for the purpose of erecting a suitable monument to the memory of his illustrious compatriot.

The following instructive example of what we may call the "florid style" of musical criticism, we quote from the *South American Mail*. In an article on the respective merits of two rival Opera Companies, the writer introduces his subject in this way: "Notwithstanding that comparisons and contrasts are the standards and tests by which public opinion is formed and maintained, and that they constitute a safeguard to hyperbole and exaggeration in the frenzied flights of excitement and enthusiasm, there exists, invariably, a reluctance—if not prominent and pronounced, at least sensible and palpable—to place in salient juxtaposition the merits and virtues of contending artistes! And this reluctance assumes, in the instance of the Ferrari and Toressi Opera Companies, the measure of unfeigned repugnance. Not that a parallel between the claimants to the applause and admiration of the Rio de Janeiro public can suffer by this moral obstacle as existing in our task; for this selfsame feeling to which we allude, far from impeding the due appreciation we are about to bestow, can but enlighten and enhance the criticism by divesting prejudice or prepossession of its substance and mainstay. Thus, we can bring an unbiassed mind to the analysis of the tenor Gayarre. . . ." We fancy we have quoted enough for the purpose of illustration. The London Opera season being close at hand, we think the above extract might furnish useful hints to aspiring critics. The italics, we ought to mention, are our own.

CORRESPONDENCE.

"SMALL NOTES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I fear that Mr. Cleveland Wigan has not read my letter on small notes carefully, or he would have seen that I prove from one of Beethoven's *own* writings that the

composer meant the small note *outside* the beat; I can, therefore, not agree with him that in the following passage from the C \sharp minor Sonata the small notes should be on the beat:—



Beethoven, in bar *b*, which is an *answer* to bar *a*, clearly shows that in the latter the big G \sharp * ought to fall on the first note of the bass. In all editions I know it is also engraved as above—i.e., the small notes in advance.

I do not see what good Mr. Von Bülow can do in the matter; the question I wish to move is not so much what Mr. Von Bülow, Mr. Cleveland Wigan, I, or anybody else may think on the subject, but that there should be no doubt in the way of rendering small notes. The misfortune is exactly that there should exist several manners of performing them. A painter has an advantage over a musician so far that his works appear as he has done them. If Mr. Von Bülow or Mr. Von anything make editions of Beethoven's Sonatas according to their own fancies, this does not in the least prove how Beethoven wished them to be played. Look, for instance, in the different editions of the classical works, how the metronome marks vary! Is it likely that the composers gave the choice of four or six different *tempi* to each movement? At the rate things go it will be almost impossible in another twenty years to find an original edition of the great master's works, particularly those written for the piano.

The fashion now is to have a pianist *à la mode*, cooking up those compositions with his own sauce. I wish another fashion would start to serve the old masters *au naturel*, correcting simply obvious misprints. Doctors will never agree whether there are ladies with or without "silk mittens."—I am, Sir, yours truly,

ALLEGRO.

Jan. 31, 1877.

THE MENDELSSOHN CONCERT AT THE CRYSTAL PALACE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the *Musical Standard* report of the above Concert there are some remarks made which, coming from a writer in the position of a musical critic, ought to be commented upon, and not allowed to pass by unnoticed. The article in question is somewhat a lengthy one, but the few following quotations from it will suffice, it being written in the same captious manner throughout.

First, then, it is said, "Mendelssohn is, and always has been, a misjudged man, and the reasons of it are not far to seek. He was a man of much talent and little genius, and was himself a copyist of the first order, or he could not so easily have been copied." To say nothing of the logic of this latter remark, may I ask whom did he copy? Say in his "Lobgesang," his Hebrides overture, Scotch Symphony, &c., &c., and above all his "Elijah,"—this last admitted to be the greatest oratorio since Handel, Bach, and Haydn?

No! on the contrary Mendelssohn is essentially original and individual, as nearly all his works will show. Where, for instance, in the whole range of musical composition will be found one that can excel, in originality, at least, that marvel of his eighteenth year, the overture to "A Midsummer Night's Dream"? I speak as a practical musician, and as such I would be answered.

Again, it is said, "Art was to him a luxury, and had he been born under an unlucky star he would probably never have been a composer." Now it is, of course, well known that Mendelssohn was entirely free from all those hardships of poverty and neglect with which Beethoven, Schubert, and others were so afflicted. But it was these very hardships that drew from them some of their finest productions. So much the more credit then is there to

being sung with great spirit and precision. The soloists were Mrs. Muir, Miss Barnett, Mr. A. E. Hooper, and Mr. Alfred Walters, all of whom sang the music allotted them with admirable effect. The second part consisted of a miscellaneous selection, the chief features of which were the part-songs by the Choir, "Cherry Ripe" and Dr. Garrett's "Good Night," the solos in the last being well sung by Mrs. Borton and Mr. Parker. Mr. Lobbett played two violin solos, and Mrs. Borton, Mrs. Fryer, Mr. Hooper, and Mr. Walters contributed solos which were well received. Mr. G. Minson presided at the pianoforte.

CARDIFF.—An Amateur Concert in aid of the Deaf and Dumb Schools, Llandaff, was given on Tuesday evening the 13th ult. in the Assembly Room of the Town Hall. The programme included selections from the works of Mozart, Haydn, Verdi, Donizetti, &c. The vocalists were Miss M. A. Coleman, Miss Ada Abbott, Messrs. F. W. Thomas, J. W. Morris, C. A. Hodge, J. P. Taylor, and G. T. Coleman; the instrumentalists, Miss Lloyd Coleman, pianoforte; Miss Boulton, harp; Mr. F. Terson, violin; and Master L. Strina and Mr. Page, cornets. Mr. M. D. A. Gee accompanied. The programme was judiciously selected.

CATFORD.—On Wednesday evening January 31st the members of the Choral Society gave their second Concert at the St. John's Lecture Hall, which was well filled. The work selected was Smart's *Bride of Dunkerron*. The part of the Sea Maiden was sung by Miss Mary Davies with exquisite taste. As Dunkerron Mr. Albert James made a very favourable impression on the audience, and Mr. Ward, although suffering from hoarseness, was efficient in the part of the Storm King. The choruses were given with much effect, the training of the choir reflecting great credit on the conductor, Mr. Frederick Stevenson. The second part of the programme was miscellaneous. The accompaniments throughout the evening were well played by Mr. Edward Trotter.

CHESHAM.—The members of the Chesham Choral Society gave a Concert in the Town Hall on the 6th ult., when a programme of popular music was well rendered. The solo vocalists were highly successful, many of the members being encored. A feature of the evening was the excellent manner in which the choruses were rendered.

DEVIZES.—The members of the Amateur Vocal Society gave their first open rehearsal on Monday evening January 29th, at the Town Hall. With the exception of two instrumental duets the programme consisted entirely of choruses and part-songs, given by the whole of the class, consisting of about forty ladies and gentlemen, conducted by Mr. C. Clarke. At the conclusion of the programme the Mayor, John Marsh, Esq., proposed a vote of thanks to the class, to the conductor, Mr. C. Clarke, and the secretary, Mr. J. H. Chandler.

EDINBURGH.—The orchestral Concerts of the Reid Festival, which commenced on the 10th ult., have been, as usual, of exceptional interest, many vocal and instrumental works, new to Scotland, having been introduced. At the third and last concert on the 13th ult. the programme, as usual, commenced with a performance of certain pieces of General Reid's music. Mendelssohn's overture to the *Missummer Night's Dream* immediately followed the Reid music, and was charmingly given by the band. Schumann's Concerto for piano and orchestra was splendidly played, and Mr. Hallé, in the piano part, was beyond all praise. Beethoven's great Symphony, the C minor, was excellently rendered. Gade's strikingly original overture to Ossian's poems, with which the second part commenced, was a very fine performance, although it did not seem to be much appreciated by the audience. Mr. Hallé played, as piano solos, a Menuetto grazioso and Tambourin, by Gluck, both of which were given with great taste. The last orchestral piece was Sir Herbert Oakeley's "Edinburgh" March, which, though Mendelssohnian in form, is a very original and clever work. The vocalists were Mlle. Friedländer and Signor Foli. Sir Herbert Oakeley is to be congratulated on the success of the Festival.

EVERSHOT.—A very successful Concert was given by the Church Choir on Thursday the 8th ult. in the new schoolrooms. The opening piece was an instrumental selection from *Il Trovatore*, played by Mrs. Griesbach and Miss Martin, piano; Mr. Martin and Captain Bennett, cornets; and Mr. F. Griesbach, harmonium. Two songs, "The Diver" and "The Bellringer," were effectively sung by Mr. Manley, the organist, the last song obtaining a well-deserved encore. Bishop's glee "Where art thou, beam of light?" was one of the most successful of the choral pieces. A pianoforte duet was contributed by Miss Florence and Miss Louisa Martin, and Mr. and Miss Martin were the vocalists.

FOREST HILL.—The members of the Christ Church Choral Society gave their first Concert on Monday the 29th January. The programme was well arranged, the principal feature in the first part being Mendelssohn's "As the hart pants," the solos in which were well rendered by Madame Clara Suter. The choruses went well, reflecting great credit upon the performers and Mr. John Davis, the conductor. The second part was miscellaneous, including an effective performance of the overtures to *Samson* and *Fi Aro*, and three movements from Haydn's Symphony No. 1, by gentlemen amateurs. Mrs. Crump ably presided at the pianoforte.

GREAT MISSENDEN.—Mr. Stone's concert party, assisted by the choir, gave a Concert in the New Schools on Thursday the 1st ult. Miss Rose, Miss Cailing, Miss Reynolds, Miss Powell, Mr. Stone, and Mr. F. Moulder were highly successful in their songs, many being encored. The Concert in every way was a complete success.

HALIFAX.—On Monday the 19th ult. a lecture was given by Dr. Roberts in connection with the Halifax Church Institute, in the Lecture Hall of the Literary and Philosophical Society, the subject being "The History of Modern Music." There was a large and appreciative audience, and the musical illustrations were excellently rendered by the Parish Church Choir, under the direction of Dr. Roberts.

HARBORNE, STAFFORDSHIRE.—The recently formed Choral Union gave its first Concert in the York Street Board School on Friday the 9th ult. The programme was miscellaneous, and consisted of part-songs, glees, &c., the most interesting being Bishop's "Hart and Hind," for men's voices. The part-singing of the choir was very good. Mr. R. Y. Sturges gave two flute solos—a fantasia on *Lohengrin*, by Bricialdi, and the Adagio and Rondo, Kuhlau, Op. 57, No. 1. Miss Richardson sang "Take back the heart," (Claribel) and "Kathleen Mavourneen" (Crouch). With these exceptions, the whole of the music was rendered by members of the Union. Mr. S. S. Stratton, conductor, played the overture to *Le Domino Noir* as a piano duet with Miss M. L. Clarke, and *L'Italiana in Algieri* with Mr. Bolton, Jun. There was a large attendance, and the concert gave great satisfaction.

HASTINGS.—A most successful Concert was given by the members of the Choral Union in the Cambridge Terrace Skating Rink on Tuesday evening the 13th ult., the occasion being the benefit of Dr. Abram, F.C.O., the talented conductor of the Choral Union, when Handel's Oratorio *The Messiah* was performed. The band and chorus numbered over one hundred performers. The principal vocalists were Miss Agnes Larkcom, Madame Alice Barnett, Mr. Alfred Kenningham, and Mr. Thomas Kempton. Mr. Zerbin led the band. The Oratorio throughout went exceedingly well, and the choruses, especially the "Hallelujah" and "Worthy is the Lamb," were given with fine effect.

HINDLEY, NEAR WIGAN.—A second Organ Recital was most successfully given in St. Peter's Church by Mr. C. D. Mortimer, the organist, on the 7th ult., to a large and appreciative audience. The programme consisted of pieces by Gluck, Mendelssohn, J. S. Bach, Batiste, Gounod, C. H. Rink, and Handel. A pupil of Mr. Mortimer (Mr. T. Twist) also played a solo which reflected great credit on himself and his master. The organ is a large and magnificent instrument, recently erected by Schulze, of Germany, and is considered one of his finest specimens.

LAUNCESTON.—A Concert was given by the choir of St. Mary Magdalene, under the direction of Mr. Dalby, in the Central Rooms, on the evening of the Festival of the Conversion of St. Paul. The attendance was very large, and a balance of £9 4s. was secured for the Organ Repair Fund. The part-singing was especially good, and reflected unmistakably the careful training of the choir. At the close of the Concert a vote of thanks was proposed to Mr. Dalby and the choir.

LEEDS.—A Concert in aid of the funds of All Souls' (Hook Memorial) Church Sunday Schools was given by the members of the Philharmonic Society, at the Albert Hall of the Mechanics' Institute, on the 6th ult., Mr. James Broughton conducting. The principal vocalists were Miss Arthur and Messrs. J. Hamilton Brown, J. W. Green, and Taylor. Mr. Alfred Broughton accompanied on the pianoforte. The first part of the programme consisted of a selection of sacred music, beginning with Mendelssohn's *Christus*. Miss Arthur sang "With verdure clad" in a very charming manner, and took the solo part in Hummel's *Alma Virgo* with a confidence justified by her execution and true artistic sense. The second part of the programme commenced with Schubert's "Shepherd's Chorus," and contained other interesting numbers, including a part-song by the conductor and a pianoforte solo by Mr. Alfred Broughton.

LEOMINSTER.—The members of the Choral Society gave their first Concert on Tuesday evening the 13th ult., in the Corn Exchange. Mr. Simeon Dobbs, organist of the Priory Church, was the conductor, and Mrs. G. W. Balls pianist. The valuable services of Mr. Charles Fredericks, of Hereford Cathedral Choir, were secured. The first part of the programme consisted of Romberg's *Lay of the Bell*, and the second part was miscellaneous. The Concert was a great success.

LIVERPOOL.—The Philharmonic Society at their tenth Concert, on Tuesday the 20th ult., gave an unusually interesting programme; a first part being wholly occupied by Cherubini's Mass in C, No. 4, a work occasionally heard in the services of the Catholic Church, but quite unknown to the *habitués* of Concerts and Oratorios, "the more's the pity" and we should hail with pleasure an opportunity of hearing the work in London. The Mass is very beautiful and effective, presenting no superlative difficulties to either orchestral or vocal performers. The orchestration is always bright and fresh, but never overwhelming or ponderous, the part-writing, as a matter of course, is pure and singable, much relief and colour being obtained by the employment of a double quartet of soli voices, none of whom are severely taxed, excepting the first soprano, who has some very trying music in the "Laudate." Many of the modulations and effects are very suggestive of Gounod, especially the "Qui tollis." Unfortunately the band parts of two numbers were missing, but the accompaniments were most ably supplied on the organ by Mr. Best. The soli parts were sustained by Mrs. Osgood, Miss De Fonblanque, Mr. W. H. Cummings, Mr. Maybrick, Miss Green, Miss Jessie Bond, Mr. Henry Guy, and Mr. J. R. Alsop, who all rendered good service under the conductorship of Sir Julius Benedict. The second part consisted of Beethoven's *Mount of Olives*, the version being that of Dr. Hudson, published by Novello & Co. A more striking contrast to the religious and reflective music of the Mass could scarcely have been selected. The *Mount of Olives* is intensely dramatic, making great demands on the powers of the principal vocalists, soprano, tenor and bass, especially the two former; happily these requirements were fully met by Malame Osgood and Mr. Cummings. By the instrumental introduction, so solemn, striking and impressive, the composer at once asserts his power and genius, and a continuous succession of fine orchestral effects, pathetic melodies, and grand choral movements make up a work which is not unworthy of the fame of the mighty tone-painter. Closing with the splendid and well-known "Hallelujah," one cannot but wonder that so noble a work is so rarely heard in public. The Philharmonic Society acquitted themselves of their arduous task in a manner which deserves recognition and praise, and should be an incentive to further exertion. —An amateur Concert was given on the 13th ult. in the small concert

room, St. George's Hall, under the conductorship of Mr. F. E. Barnes R.A.M., organist of St. Margaret's Church, Prince's Road. The choruses were very well sung, especially Schumann's *Gipsy Life*. The duets and trios, for piano, violin, and harmonium, given by Madame Husson, Mr. Beale, and Mr. Barnes, were admirably interpreted; and Mr. Barnes gave a brilliant reading of the first two movements of Bennett's "Maid of Orleans" Sonata. The solo singers were Miss Hime, Miss English, Mr. Moore, Mr. Dunn, and Mr. Mackenzie.

MACCLESFIELD.—The fifth and last Concert of the series given by Mr. Charles Seal took place at the Town Hall on Monday evening the 5th ult., and proved the most successful of the season, both as to the performance of the music and the patronage of Mr. Seal's admirers, the latter fact determining the Concert-giver, as he announced from the platform, to give another series of Concerts next season. Mr. Seal played Beethoven's Sonata in F, and Hummel's *La Bella Capriccioso*, Op. 55, in the same artistic style that he has shown at former Concerts, and which has much advanced his reputation. The vocalists were Miss Jessie Royd, who was highly successful in the "Bird that came in Spring," Mr. Stedman, who introduced the new song "Trust" (C. H. R. Marriott), and Mr. Thurlay Beale, whose admirable rendering of "Bonnie wee thing" (George Fox) was rewarded by a vociferous encore. A selection of duets and trios capably sung by the three vocalists went far to make up a most enjoyable programme.

MAIDENHEAD.—The seventh Concert of the Philharmonic Society was given on the 13th ult. in the National Schoolrooms, when Haydn's *Creation* was performed. A well-balanced chorus was arranged, and the orchestra of the society—strengthened by professional players, selected chiefly from the Crystal Palace band—was placed under the leadership of Herr Rosenthal. The solo vocalists were Miss Jessie Royd, Mr. T. W. Hanson, and Mr. Harry Horscroft, all of whom were highly successful. The work was excellently rendered throughout, the whole being sung with a crispness and firmness of tone which showed the result of a vigorous discipline to the utmost advantage. Mr. W. Goulden rendered good service at the piano, and the arrangements of Mr. G. R. Bennett, the hon. sec., left nothing to be desired.

MALVERN.—On January 31st a Concert was given at West Malvern in aid of a local charity. Some songs and glees were admirably rendered, and a pianoforte solo, Chopin's Impromptu in C minor, was very artistically interpreted by Miss Annie Broad, who made her debut on this occasion and received a well-deserved encore.—The Royal Tyrolese Singers gave two very successful Concerts on the 5th and 6th ult.—Mr. John Cheshire gave two of his Harp Recitals on the 8th and 9th ult., which were well appreciated.

MANCHESTER.—The Vocal Society (conductor, Mr. Henry Wilson) gave a very interesting selection at the fifth Concert of the season, on the 14th ult., including Mozart's *Litany*. The Society paid a graceful tribute to the memory of the late William Shore by giving at the close of the first part his adaptation to Bach's Choral "There is a calm for those who weep," announced in the programme "In Memoriam." It was well rendered by the Choir, and produced a powerful effect upon the large audience.—We abridge the following notice of the recent performance of *Acis and Galatea* (under the direction of Mr. C. Hallé) from the *Manchester Guardian*: "The interest attached to this performance arose mainly from the fact that for the first time in Manchester—and only for the third or fourth time in England, we believe—the extra orchestral accompaniments written for the work by Mendelssohn were used. Though the fact that Mozart had enriched the score in this manner was generally known, few, we believe, were aware that Mendelssohn had done something of the kind also. At any rate, the novelty would alone have justified Mr. Hallé in giving his subscribers the opportunity, if possible, of hearing these additions; and this, by arrangement with Messrs. Novello, the owners of the score, he has been enabled to do. Respecting their general character, we may at once express a preference for them over those of Mozart. Beautiful as the latter are, the harmonies often differ so essentially from those used by Handel as to take away much of the original character—in fact, to make the music sound very much more modern than it really is—even while building up a whole of unquestionable loveliness. It is in the avoidance of new harmonies mainly that Mendelssohn differs in his manner of treatment from Mozart. Very rarely does he venture on structural change, but where he does it is so entirely in the spirit of the original that without the score before you it would be difficult to detect the addition or alteration. In the matter of filling up the harmony, however, and the use of the instruments of the modern orchestra, Mendelssohn has not hesitated to use all the resources of his genius. It would be impossible in our space to point out the many points of interest in the changes made by Mendelssohn. A few in the actual form of different passages ought not to be unnoticed. Thus, in 'Hush, ye pretty warbling choir,' the broken rhythm of the accompanying orchestral figures is reduced to a flowing succession of similar triplets; and this is almost the only change about the success of which we heard any doubt expressed. In the duet 'Happy we' Mendelssohn passes at once to the chorus without the repeat; while at the close of the chorus there is an extension of a bar or two, with a boldly introduced seventh harmony, which wonderfully improves the otherwise abrupt ending. So again in the chorus 'Wretched lovers,' in order to get rid of what seem unduly protracted pauses, at the words 'the mountain nods' Mendelssohn has compressed four bars into the compass of two—greatly, as we think, to the improvement of the passage. Madame Sherrington, Mr. Guy, Mr. Lloyd, and Signor Foli were the vocalists. Mr. Guy appeared to have a cold, or we should have felt that, as a stranger, his singing deserved special notice. As it is, we defer our remarks until a future occasion."

MARKET RASEN.—The first Concert of the newly formed Choral Society took place in the Corn Exchange on the 13th ult. The programme opened with the overture to *Tancredi*, which was well played by Miss Glen, Miss Bird, and Miss A. Glen. Mr. Adolphus Phillips (bass), of Lincoln Cathedral, and Mr. E. Dunkerton (tenor) were well received in their songs, and the various part-songs were excellently

rendered by the members of the Society, under their conductor, Mr. George T. Hemsley, Lay Clerk of Lincoln Cathedral. Mr. Woods, of Lincoln, was the accompanist.

NORTHAM.—On the 13th ult. Mr. Righton gave a concert in the schoolroom before a large audience. The first part was sacred, and consisted of selections from the works of Bach, Handel, Haydn, Mendelssohn, &c. The second part comprised songs, part-songs, &c., and the overture to *Tancredi* and Haydn's Symphony in D performed by a small band. Mr. Righton conducted and accompanied the vocal music.

NORWICH.—The eleventh Concert of the Norfolk and Norwich Musical Society took place on Thursday evening the 8th ult., in St. Andrew's Hall, under the direction of Dr. Bunnett. The programme commenced with Mozart's Mass in C (No. 1), the performance of which was in every way creditable, the chorus and orchestra evidently doing their very best. The principal vocal parts were entrusted to Mrs. Arthur R. Bullard (soprano), Miss Emily Harcourt (contralto), Mr. Henry J. Minns (tenor), and Mr. A. Hooper (bass). The Mass was followed by Mendelssohn's 13th Psalm, the solo being sung by Miss Harcourt with capital effect. The second part commenced with two pieces from Dr. Bunnett's sacred Cantata, written by him for Cambridge University as his exercise for the degree of Doctor of Music; and amongst other items were the Andante from Schubert's Tragic Symphony and the March of King David's Army, for voices and orchestra, from Dr. W. H. Longhurst's Oratorio of *David and Absalom*, with which the Concert finished most spiritedly.

PHILADELPHIA.—The members of the Handel and Haydn Society gave the first Concert of the season, on the 6th ult., at the Academy of Music, under the direction of Mr. Albert G. Emeryck, the president of the society. Neukomm's Oratorio of *David* was the work selected for performance. The thoroughness of the rehearsals and efficiency of the leader were especially shown in the admirable shading and expression with which nearly all the choral numbers were sung. The soloists were Miss Cynthia Bare, Mr. George Simpson, Mr. Max Heinrich, Mr. W. G. Hale, and Mr. James G. Marec. Mr. Carl Sentz conducted with much spirit.

REIGATE.—Mr. N. M. Day, organist of St. Mark's, gave his second annual Concert on Thursday the 8th ult. The programme consisted of J. F. Barnett's Cantata *The Ancient Mariner*, and a miscellaneous selection. The principal vocalists were Miss Rose Stuart, Miss Steele, Mr. George Perren, and Mr. George Fox. The performance of the Cantata was a great success. The Misses Stuart and Steele received an encore for the duet "Two Voices in the Air," and Mr. G. Fox for his rendering of "Swiftly, swiftly blew." The choruses were well sung, especially the two for female voices only. Mrs. Ward presided at the piano, and Mr. H. T. Pringuer, F.C.O., at the harmonium. Mr. Day conducted with his usual ability.

RUSHOCK.—A new organ was opened in the Church of St. Michael and All Angels on the 12th ult. After the service (at which the Rev. Sir F. A. Gore Ouseley preached the sermon) a recital of sacred music was given by Mr. A. J. Caldicott, of Worcester, and Sir F. A. Gore Ouseley. The offertory amounted to £28 7s. 7d.

RYDE.—The second Concert of the Ryde Philharmonic Society was given on Tuesday evening the 6th ult., when Mendelssohn's *As the hart pants* and a miscellaneous selection were performed with a full orchestra and chorus of 100 performers. The principal vocalists were Miss Amy Aylward, R.A.M., Mr. Owen Davis, and Mr. Dudley Watkins. The programme included the Andante and Finale from Mendelssohn's Violin Concerto in E (well played by Mr. Fletcher), Rossini's overture to *Semiramide*, Gounod's Valse Ariette "La messagera d'amore," sung by Miss Amy Aylward, and unanimously encored. Mr. Fletcher led the orchestra, and Mr. F. H. Summer conducted.

SHEFFIELD.—A grand Concert was given in the Albert Hall on the 9th ult., under the management of Mr. Charles Harvey. There was a large and fashionable attendance. The artists engaged were Mdles. Tiens, Mdle. Alwina Valleria, Mdle. Agnes Bonn, Mr. Bentham, Signor del Puente, Signor Brocolini, Signor Borella, M. Musin, and Mr. F. H. Cowen. Mdle. Tiens was warmly received, and sang in her usual splendid style, the scena "Ocean, thou mighty monster" (Weber) especially receiving immense applause. The duet "Sull' aria," rendered by Mdles. Tiens and Valleria, elicited a hearty encore, a compliment likewise awarded to Mdle. Bonn for the serenade "Sleep, dearest, sleep." Signor del Puente, Signor Borella, Mr. Bentham, and Signor Brocolini were also highly successful. M. Musin was the violinist, and was encored after each of his two performances. Mr. Cowen conducted.—Mr. John Peck's fifth series of Saturday afternoon orchestral and vocal concerts was brought to a conclusion on the 17th ult. Miss A. Schalders, Mdme. Monier, and Mr. H. Sarjeant were the vocalists. The orchestral portion of the performances was given by the members of Mr. Peck's band with great satisfaction to the audience; Mr. Wainwright in his performances on the English concertina being especially well received, as was also Mr. Joseph Gillott in his pianoforte selections. Mr. W. Race was leader of the band and Mr. J. Peck conductor.

SILVERTOWN, ESSEX.—The members of the Choral Society gave a very successful entertainment at the St. Mark's National Schools on the 5th ult. Mr. H. Pitt, organist of the church, conducted and accompanied. The principal singers were Mrs. Pitt, Mrs. Banks, Mr. Welham, and Mr. Adamson. Some part-songs were very creditably re-rendered by the choir, especially Rossini's "Carnovale." The Rev. H. J. Bodily presided.

SOUTHPORT.—The Subscription Concert given by Messrs. Sloan and Watson, in the Cambridge Hall, on Saturday night the 10th ult., was highly successful. The executants consisted of members of Mr. Mapleson's Opera Company, headed by the greatest living artist on the lyric stage, Mdle. Tiens, who created a great effect in "Ocean, thou mighty monster," her superb voice and magnificent vocalism being

heard to the greatest possible advantage. Mdle. Titiens also took part with Mdle. Valleria in the ever welcome duet from *Piavo* "Sull' aria," in which it can only be said both ladies were simply perfect. The other vocalists were Mdle. Agnes Bonn, a promising contralto, Signor del Puente, Mr. Bentham, Signor Borella, and Signor Brocolini. Mr. Musin was the solo violinist; his tone is good, his execution marvellous, and he performs feats with his instrument that bring back recollections of Paganini. M. Cowen was the conductor, and accompanied with delicacy and skill.

WEYBRIDGE.—On Monday evening the 12th ult. the members of Mr. H. P. G. Brooke's Choral Class gave their second Concert, at the National Schools, before a large audience. The programme was selected from the works of Handel, Mozart, and Mendelssohn. All the choruses were very well sung. Miss Lampard gave the recit. and air "Behold! a Virgin" and "O Thou that tellest" with great spirit. The trio "Lift thine eyes," sung by Mrs. Granville Money, Misses Alice and Eva Wilks, was very well rendered, and Mr. A. Colbourne sang with great feeling the recit. and air "Comfort ye, My people" and "Every valley." Miss Kellock was heard to great advantage in the recit. and air "He was cut off" and "But Thou didst not leave." The opening solo to "I praise Thee, O Lord" was expressively rendered by Mr. W. F. Harrison, and Miss Alice Wilks sang "Pious orgies" with feeling and judgment. "I know that my Redeemer liveth" was sung by the Rev. W. B. Money with taste and feeling. Mr. H. P. G. Brooke was a most able accompanist.

WINDSOR.—Mr. J. S. Liddle, Mus. Bac., gave a "Chamber Concert" in the Town Hall on Thursday the 1st ult., when an excellent programme of classical music from the works of Beethoven, Schumann, Chopin, Geminiani, Benedict, Molique, Saint-Saëns, and Silas was performed. Mr. Liddle was assisted by Mrs. Richard Blagrove (piano), Miss Minnie Elwell (concertina), Messrs. Blagrove (viola) and Aylward (violinello). Mr. Liddle played some violin solos, accompanied on the piano by Sir George Elvey. The whole of the pieces set down in the programme were performed in a most masterly manner. Miss Helen Heath was the vocalist.—On the 7th ult. a Concert was given under the conductorship of Mr. J. H. Webster, in St. Mark's School. The first part consisted of a selection from W. S. Bennett's *May Queen*, the solo parts being taken by Mr. T. Ogilwy, Mr. G. McHutchin, and Mr. J. H. Webster. The choruses were performed by the boys attending the above school. The second part comprised a miscellaneous selection of vocal and instrumental pieces. The executants were Messrs. M. Clove and F. Webster (piano), Messrs. F. Ries and E. H. Donkin (violins), and a small but efficient band. The vocal music was performed by the Rev. R. Blythe, Messrs. Marriott, J. H. Webster, W. F. Hawtrey, E. Swain, McHutchin, Floyer, and Ogilwy.—On the 13th ult. the members of the Windsor and Eton Amateur Madrigal Society gave their second Concert in St. Mark's School. The Concert was an invitation one, chiefly restricted to the friends of the members, who compose the Society. There was a very large and fashionable audience present, including H.R.H. the Princess Christian of Schleswig-Holstein. The programme included selections from the works of Festa, Gibbons, Pearsall, Mendelssohn, Stevens, Elvey, Macfarren, Weelkes, Pinsuti, Bishop, and Edwards. In addition to the vocal music some instrumental pieces were given by Mr. Liddle, and Sir George Elvey (violins), Mr. Blagrove (viola), and Mr. Aylward (violinello).—A ballad Concert was given in the Theatre on the 19th ult., by Mr. Mellor, of Eton College Chapel Choir. A varied selection of ballads, glees, trios, and part-songs were well executed by Miss Lucy Lloyd, Messrs. Mellor, Smith, Christian (of Eton College), and W. T. Briggs (of St. George's Chapel, Windsor). Mr. Mellor was encored for his rendering of "The Death of Nelson," and Mr. Briggs gained a recall for his singing of Mendelssohn's "I'm a Roamer;" Messrs. Christian and Smith were also much applauded in two ballads, "Nancy Lee" and "Come, live with me." Two violin solos, Spohr's "Barcarolle in G" and Bach's "Gavotte in D" were played by Mr. Liddle, both of which were encored. Mr. W. Liddle accompanied on the pianoforte.

WORKINGHAM.—Mr. T. S. Brown gave his Annual Concert at the Town Hall on January 20th. The vocalists were Mdme. Worrell-Duval, Miss E. Brown, Mr. T. Hunt, Mr. O. Christian, and H. Leigh-Bennett, Esq. Mdle. B. Brouil was solo violinist, and Mr. W. E. Rogers and Mr. R. M. Brown presided at the pianoforte. The programme included a selection of vocal solos, duets, trios, and quartetts, all of which were excellently rendered, and elicited much applause. The violin performances of Mdle. B. Brouil, ably accompanied by Mr. W. G. Rogers, were received with great enthusiasm by an appreciative audience.

WOLVERHAMPTON.—The second evening Concert of the Festival Choral Society took place on the 7th ult., in the Agricultural Hall. The programme was a miscellaneous one, the instrumental portions being the leading feature. The artists were Mdle. Marie Krebs, Herr Joachim, and Signor Piatti, and Miss Anna Williams was the solo vocalist. The chorus of the society, numbering 200 voices, gave some part-songs in a very excellent manner. Great praise is due to Mr. Stockley for his training of the choir, and the admirable manner of his conducting on all occasions. Mr. F. H. Bradley accompanied with his accustomed ability.

ORGAN APPOINTMENTS.—Mr. John Bottomley, organist and choir-master to the Parish Church, Henley-on-Thames.—Mr. R. H. Williams, organist and choir-master to the Royal Victoria Hospital, Netley, Southampton.—Mr. Thomas E. Exley to the Parish Church, Kettering.—Mr. Henry Lister, Mus. Bac., Oxon., organist and choir-master to the new Parish Church of S. Mary, Whitechapel.—Dr. Sloman, organist and choir-master to the Parish Church, Lower Norwood.—Mr. A. J. Whitehouse, organist and choir-master to Belgrave Church, Halkin Street, W.—Mr. A. Dorey to St. Peter's, Great Windmill Street, W.

CHOIR APPOINTMENT.—Mr. A. Lawrence Fryer, principal tenor to the Foundling Chapel.

OBITUARY.

On the 25th January, at his residence in Paris, Henri Desplaces, of the Royal Italian Opera, in his 54th year.

On the 6th ult., at 37, Whitfield Street, Tottenham Court Road, George Lewis Panormo, Guitar Maker, aged 62 years.

On the 7th ult., of paralysis, M. Richault, Music Publisher, of Paris.

On the 12th ult., at his residence, Horkesley House, near Leominster, the Rev. Sir Henry William Baker, Bart., Vicar of All Saints', Monkland.

On the 21st ult., at 28, Trinity Square, Southwark, John Oxenford, aged 65 years.

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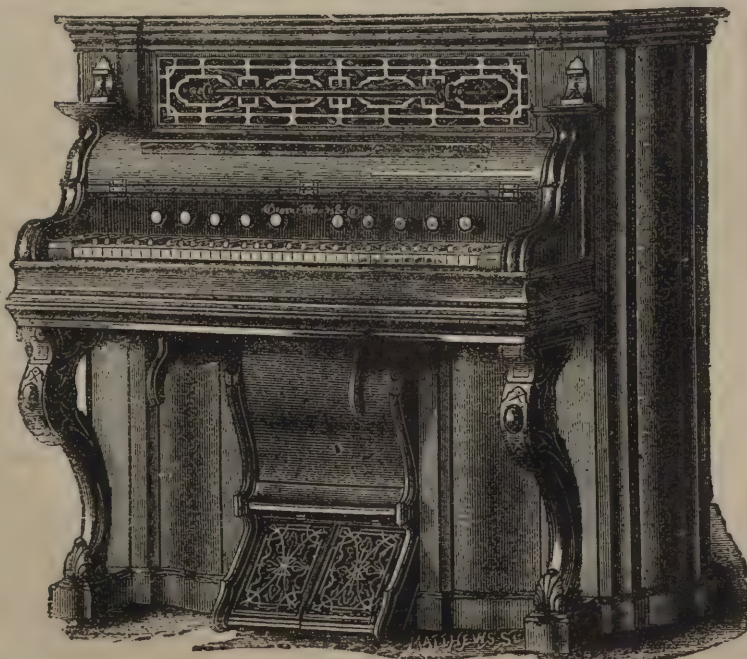
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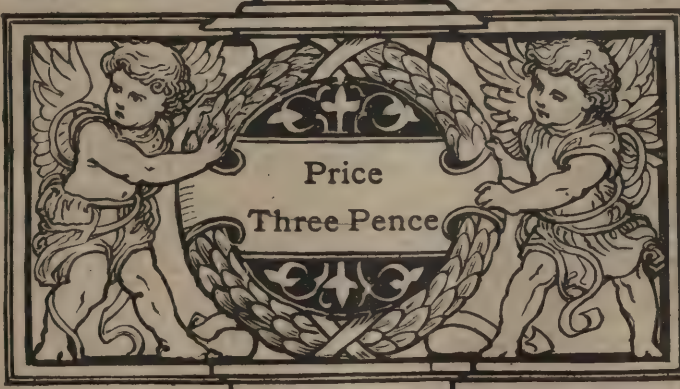
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1877.

CHARLES COWDEN CLARKE.

IN his ninetieth year, and surrounded by those whose loving companionship has for so long brightened the autumn of his life, Mr. Charles Cowden Clarke, one of the last links with a golden age of letters, has passed quietly away. The Villa Novello at Genoa has been for many years the home of the family whose name it bears; and here, in constant intercourse with those whose sympathies were in the world of art, Mr. Clarke found a genial retreat after his busy life, dying only a year before he would have attained the honour of a "golden wedding" with one whose name has become so celebrated as Mary Cowden Clarke that many may have forgotten her as the eldest daughter of the late Vincent Novello, and sister of the renowned vocalist, Madame Clara Novello. Born at Enfield, where his father kept a school, the poet Keats became his pupil, and when they came to London together their kindred tastes led them to study with especial delight Spenser's "Faërie Queene;" and Homer, through Chapman's translation, so took possession of young Keats's mind that he wrote a Sonnet as a record of his impressions upon first perusing the work. Mr. Clarke also became the intimate friend of William Godwin, Charles Lamb and his sister, Hazlitt, Leigh Hunt, and indeed most of the literary celebrities of the time; the many happy days spent in their company being often recurred to in the later years of his life. He was associated for a long time in business with his brother-in-law, Mr. J. Alfred Novello; but his occupations did not prevent his cultivating literature, for he was the author of many works; and as a lecturer upon Shakespeare and the Elizabethan dramatists, the novelists and essayists, became celebrated in all the principal towns of the kingdom. Amongst his works may be mentioned "Tales from Chaucer in Prose," a book for the young called "Adam the Gardener," "Riches of Chaucer," a collection of poems entitled "Carmina Minima," "Shakespearean Characters, chiefly subordinate," "Molière Characters," "Shakespearean Jesters and Philosophers," and lately, in the *Gentleman's Magazine*, "Essays on the Comic Writers of England," and "Recollections of Writers Known to an Old Couple when Young;" the last-named series of articles containing many interesting reminiscences connected with well-known authors, and including some charmingly characteristic letters. With respect to the "Complete Concordance to Shakespeare," we have Mr. Clarke's own assurance that this labour of love was undertaken and carried to its completion solely by his wife; and indeed, in their edition of Shakespeare published by Messrs. Cassell, Petter and Galpin, his

modesty has even impelled him to declare that he was merely a "literary hodman" to the real editor. But, as we have said, Mr. Clarke was not only an author. He was also a talker, in the best sense of the word; and those who can recall to mind his lectures will readily admit how much his success was owing to the power he possessed of placing his auditors and himself in perfect sympathy by a genial fund of humour, and a spontaneous eloquence peculiarly his own. This manner he retained to the end; and even within the last few years it was impossible, when listening to his keen and intelligent remarks upon the various movements of the day—whether in literature, art, or politics—to realise the fact of his having long passed his eightieth year. The kindly and affectionate nature of Mr. Clarke was evidenced in all he wrote, all he did, and all he said: those who knew him best loved him most, and it may truly be affirmed that no person who ever came in contact with him, either professionally or socially, can remember one word that he uttered which might wound the feelings—one action that he performed which might be deemed discourteous. His faith in the ultimate triumph of goodness and purity deepened as he became older, and his own happiness increased as he grew nearer to the end of his days. Fifty years ago, Leigh Hunt, who was ever one of his most attached companions, said of him, "My old friend, with his ever wise and young heart, possessed that thorough and rightly mixed *earth-and-heavenly* richness of poetical sympathy with Nature and all her lovers for which I know no man more remarkable, and hardly any one so much so:" even those who have within the last few months parted with him—scarcely indeed believing that it could be for the last time—declare that this eloquent reading of his nature is no less true after the lapse of half a century. That the grief which must linger in the happy home he has left will be lessened by the memory of the love he bore for all around him is a creed which we need not here enforce; for from the volume of poems we have already alluded to we quote the following, which speaks to the heart too powerfully to need a word of comment.

"HIC JACET."

"Let not a bell be toll'd, or tear be shed
 When I am dead :—
 Let no night-dog, with dreary howl,
 Or ghastly shriek of boding owl
 Make harsh a change so calm, so hallowed :—
 Lay not my bed
 'Mid yews, and never-blooming cypresses;
 But under trees
 Of simple flow'r and odorous breath,—
 The lime and dog-rose; and beneath
 Let primrose cups give up their honied lees
 To sucking bees;
 Who all the shining day, while labouring,
 Shall drink and sing
 A requiem o'er my peaceful grave.
 For I would cheerful quiet have;
 Or, no noise ruder than the linnet's wing;
 Or brook gurgling.
 In harmony I've liv'd;—so let me die,
 That while, 'mid gentler sounds this shell doth lie,
 The Spirit aloft may float in spherul harmony."

RICHARD WAGNER COMES.

AN advertisement in the public journals confirms rumour. Richard Wagner comes to London for the purpose of conducting a "Festival" at the Royal Albert Hall. Here we have that which may fairly be described as eventful. Results have flowed from its very announcement. The thick-and-thin partisans of the master, accustomed to lift up their voices in the midst of a perverse generation, and to pipe where few would dance, are jubilant. Wellington estimated the presence of Napoleon with the French army as equal to a reinforcement of 10,000 men. What must the advent of Wagner be worth to the little band who have preached amongst us the duty of accepting his gospel from its Alpha to its Omega? The day of his arrival will prove in their case something more than a Pentecostal feast, though nobody may accuse them of drunkenness, and fewer than three thousand be converted. On the other hand musical Tories of the purest fossil type are either frightened or truculent, not for themselves, but for the unthinking multitude who, like sheep, are in danger of following the bell-wether whose tintinnabulation makes the loudest noise. Wagner will make a very loud noise in London. Everybody will rush to see the famous man, and the cheers which an English crowd are ready to bestow upon any distinguished stranger are certain to salute him. In all this our Tories scent mischief, and those who do not look out on the immediate prospect with frightened eyes, are sharpening their swords—perhaps laying in a gross of pens. Between these two groups stands another and, let us hope, the largest, made up of men and women who know how to preserve a philosophic calmness, because sure that whatever is good in the cause which Wagner represents must ultimately triumph, as it ought to do, while whatever is bad will inevitably slough off and go to its appropriate limbo. The progress of long-lived art is practically beyond the influence for mischief of any short-lived man. You may make St. Paul's clock tell lies as to the time of day, but you cannot tamper with the sun. So reason the occupants of our musical cross-benches, and they are right—right, therefore, in saying, "Let Wagner come and welcome. He may do us good, and it is certain he can do us no permanent harm."

Twenty-two years have passed since Wagner was last in England, and, looking forward to his second advent, we instinctively begin to compare the reception he is likely to have now with that awarded him in 1855. The retrospect is far from a comfortable one because, to say the least, it convicts us not only of hasty judgment, but of a good many serious mistakes of temper and taste. "Let bygones be bygones," some placid reader may observe. Nay, that would be doubtful wisdom indeed, since it would gag the mouth of History, and shut up the school in which she teaches the best and most practical of lessons. We cannot afford to let bygones be bygones any more than a mariner can afford to overlook, in a dangerous channel, the Trinity House buoys which show where preceding craft have made a mistake and foundered. I propose, then, to take my reader back as far as 1855, when, as now, musical London expected Richard Wagner.

At the close of 1854 it became known that Mr. Costa had broken off from the Philharmonic Society, and many were the speculations as to what the seven directors would do to fill his place. Berlioz, Spohr, Lindpaintner, Benedict, Bennett, &c., &c. were talked of in connection with the post, and each had partisans to sing his praise. The question agitated

the whole musical world of London save one journal, whose editor, in true Bedouin fashion, said, "I don't care whom you choose, but when the new conductor is appointed I can make ready, present, and fire at him." He kept his word, for as soon as it became known that the late Mr. Anderson had posted off to Zurich, in the snow, to bid for the services of Richard Wagner, a whole broadside was discharged at the elect of the "seven." Its thunder seems to echo in our ears as we read:—

It is well known that Richard Wagner has little respect for any music but his own; that he holds Beethoven to have been a child until he wrote the posthumous Quartetts and the Mass in D, which he (Wagner) regards as his own *starting-points* (!); that he entertains much the same opinion of Mendelssohn as Mendelssohn was wont to entertain of Wagner; and that, finally, he is earnestly bent on upsetting all the accepted forms and canons of art—forms and canons which Bach and Handel, Haydn and Mozart, Beethoven and Mendelssohn respected—in order the more surely to establish his doctrines that rhythm is superfluous, counterpoint a useless bore, and every musician, ancient or modern, himself excepted, either an impostor or a blockhead. Now such rhodomontade may pass muster in the dreary streets of Weimar, where Franz Liszt reigns like a musical King Death, and quaffs destruction to harmony and melody, or in the æsthetic purlieus of Leipzig, where, muddled with beer and metaphysics, the Teutonic *dilettanti* have allowed their wits to go astray, and become dupes of the grossest charlatanism; but in England, where Liszt was never much thought of, and where the beer and the philosophy are manufactured from more substantial and less deleterious stuff, it can hardly be. If the brilliant meteor, Berlioz, failed to entice the musical world of this country from its devotion to the bright and pure spheres of art into his own erratic and uncertain course, what chance can there be for the duller Richard with his interminable pamphlets? We have no objection to see "Lohengrin" or "Tannhäuser," without the music; and Mr. E. T. Smith, after the run of Meyerbeer's "Étoile du Nord," might venture with some effect into those unexplored territories. ("Tannhäuser" would look formidable in a transparency.) But we trust that Mr. Gye and Lord Ward will not be tempted into the Wagnerian waters; for if ever there was a veritable man-mermaid it is Richard, who looks fair enough above stream, but whose end is shrouded in a muddy quagmire of impenetrable sophistry.

Had this warning reached "the margin of fair Zurich's waters" before Mr. Anderson, it is possible that "Richard" would have heeded it. But Fate ordered otherwise; the ambassador of the seven directors returned in triumph, and Wagner was Philharmonic conductor for 1855, in consideration of the sum of £200—less than the amount now paid to Adelina Patti for a single night's work. "They have got Richard," exclaimed one journal after recording the news, "and must make the most of him." The matter settled, there was a lull till the great man's appearance. Then the storm burst afresh. But with no very definite howling; evidently the critics were somewhat fogged, and, though willing to wound, did not know exactly where to strike. "Leaving the Hanover Square Rooms on Monday night," wrote one, "we were very, very excited, and still more puzzled. We came away in a state of half-rhapsody; with no possibility of obtaining a clue to the thread of our perplexed sensations." Another remarked, "Altogether our impression of Herr Wagner as a conductor is confused. By-and-by we shall better be able to give something like a decided opinion; at present we are tongue-tied." The fact was that Wagner, with his "readings" of classical works, loomed out as a mysterious phenomenon, and his censors could only exclaim, "He beats up and down indiscriminately!" "He quickens and slackens the time!" "What immense dash!" "No delicacy!" "What a zig-zag performance, but wonderfully vigorous and animated!" So the comments ran upon the musician who had burst into the middle of a jog-trot musical community like a cracker among a flock of sheep. Nevertheless there was a determination to make him out, if possible, and one scribe formulated the problem to be solved as thus: "Whether he is a genius or only a dunce *incog.* must be discovered; whether, like an intellectual radical, he is endeavouring to create laws to exclude all

music but his own idiosyncracies from the ears of the world, or whether a new mission has been revealed to him by heaven." At the second concert a selection from "Lohengrin" was given, including, according to one writer, "nearly all that was possible to disentangle from the dreary labyrinth of accompanied recitative that makes up the rest of the work." This seems to have disappointed the auditors for the reason that it was intelligible. "Except a slow instrumental movement, describing the descent of the Holy Graal, in which the composer hovers and flits for an indefinite space round and about the key of A . . . and which—though arranged for the orchestra with great felicity, somewhat in the manner of M. Hector Berlioz—has no definable phrase or rhythm, little else, in short, but a sort of dull continuity, there was nothing in the selection that might not have passed muster very well for music of the *past* or, at least, of the present." But Wagner as conductor remained a riddle, though the critics found fault with more courage than at first. One wrote, "For our own parts, the more closely we observe the less we can understand him. He seems to have no fixed basis upon which to found, no system to render intelligible, his manner of beating. . . . The expedient of slackening the time is used by Herr Wagner with singular capriciousness, and to an excess that passes the limits of ordinary exaggeration. In this respect he becomes at intervals rather a tormentor than a conductor of the band." Yet there were effects which extorted admiration. "Much of Herr Wagner's expression is poetical, nearly all of it is original and has a presumptive meaning." "The reading (of the *scherzo* in Beethoven's Choral Symphony) was the best we ever heard, and the execution almost perfect." "Herr Wagner gave glimpses of an elevated and intellectual perception," &c., &c. *Per contra*, the late Mr. Chorley avowed that "a case of more discreditable scrambling through well-known music—period and place considered—is not within our recollection." At the third concert Wagner offended still more seriously by conducting the Italian Symphony without vivacity, gesticulations, or ups and downs; in short, as who should say, "I don't care a bit about it. Get to the end as soon as possible." Wrote a critic, "A more coarse, monotonous, uniformly loud and, at the same time, rigorously frigid performance never left an audience unmoved in a concert-room. It was deplorable to witness the contemptuous unconcern with which the whole of this admirable work of genius was regarded by the representative of the future 'art drama.' . . . It was barbarous." With this strong opinion, however, all did not agree. The critic of a daily paper had "never heard the Symphony go so well;" and another reasonably pleaded for "that respectful attention which intellect and honesty of purpose should always command." Unhappily for the party of moderation two of Wagner's songs came under review about this time, and were at once assailed with a ferocity almost beyond precedent. "Either Richard Wagner," wrote one savage individual, "is a desperate charlatan, endowed with worldly skill and vigorous purpose enough to persuade a gaping crowd that the nauseous compound he manufactures has some precious inner virtue, or else he is a self-deceived enthusiast, too utterly destitute of any perception of musical beauty to recognise the worthlessness of his credentials. . . . And we are really to accept this wild, senseless dabbling about among chords, without form, without idea, invention, expression, as music! . . . Speaking of these two songs in particular, we do not hesitate to pronounce them

not music at all. If a joke is intended in their publication, it is a bad one; but, if put forth seriously, their author must be either one of the most daring quacks or one of the most self-deluded beings in existence."

Marked by "alarums and excursions" such as these, the season went on to its penultimate concert, whereat the Queen and Prince Albert attended, and *à propos* to which the honour of royal countenance was balanced to some extent by more than usually severe criticism. One writer objected to Herr Wagner's "fantastic, old-maidish, and ultra-sentimental reading of Mozart's superb symphony, which, to speak in metaphor, was almost killed by his caresses." "Herr Wagner," he continued, "would not allow to a single melodious phrase its natural flow, or to a single vigorous *forte* its masculine and unimpeded force. The first *allegro* was murdered outright, with false accents, puling expression, and unmeaning retardations of the time; the *andante* was made ridiculous, and the minuetto was almost as slow as a funeral march." But, spite of all this, Wagner had reason to be and was satisfied, inasmuch as not only did Royalty listen to his music, but congratulated him with its own august lips. In proof, take this extract from a letter addressed by the master to a Dresden friend:—"It was in itself a very pleasant thing that the Queen overlooked my exceedingly compromised political position . . . and without fear attended a public performance which I directed; but her further conduct toward me infinitely compensated for all the disagreeable circumstances and coarse enmities which I had heretofore encountered. She and Prince Albert, who sat in front next the orchestra, applauded after the 'Tannhäuser' Overture with almost inviting warmth, so that the public broke forth into lively and sustained applause. During the intermission the Queen sent for me in the saloon, and received me in presence of her suite with these words: 'I am most happy to make your acquaintance. Your composition has charmed me.' She thereupon made further inquiries (in a long conversation in which Prince Albert took part) as to my other compositions, and asked me if it were not possible to translate my operas into Italian. I had, of course, to give the negative to this, and state that my stay here could only be temporary, as the only position open was the direction of a concert-institute, which was not properly my affair. At the close of the concert the Queen and Prince again in the most friendly manner applauded me."

But even this did not reconcile Wagner to life in England, and as soon as possible he shook the dust of our country off his feet. On the other hand, his critics sent anything but benedictions after him. Take the following as a sample: "This man, this Wagner, this author of 'Tannhäuser,' of 'Lohengrin,' and so many other hideous things—and, above all, the overture to 'Der Fliegende Holländer,' the most hideous and detestable of all—this preacher of the 'Future' was born to feed spiders with flies, not to make happy the heart of man with beautiful melody and harmony. What is music to him, or he to music? His rude attacks on melody may be symbolised as matricide. What sings to him in a soft low voice, and should pour oil into that stubborn heart of his, he smites and repels. He must be taught, however, when the hollowness of his doctrine is exposed, that '*Di tanti palpiti*' is of more worth than his whole artistic life. Who are the men that go about as his apostles? Men like Liszt—madmen, enemies of music to the knife, who, not born for music, and conscious of their impotence, revenge themselves by

endeavouring to annihilate it. . . . Turn your eyes, reader, to any one composition that bears the name of Liszt, if you are unlucky enough to have such a thing on your pianoforte, and answer frankly, when you have examined it, if it contains one bar of genuine music. Composition, indeed! *decomposition* is the proper word for such hateful fungi which choke up and poison the fertile plains of harmony, threatening the world with drought. . . . We are becoming as hyperbolic as Richard Wagner himself, but, really, the indignation we feel at the revelation of his impious theories is so great, that to give a tongue to it in ordinary language is beyond our means. No words can be strong enough to condemn them; no arraignment before the judgment-seat of truth too stern and summary, no verdict of condemnation too sweeping and severe. To compromise with such false preachers is a sin. To parley with them mildly would be sheer heathenism." Reading this even so long after as now, we must all marvel that Wagner did not take up his steeliest pen, dip it in verjuice and assail his critics with the biting sarcasm which, on so many other occasions, has penetrated the joints of his opponents' armour. But he seems to have refrained, for a reason incautiously stated in the Dresden letter, and founded, it is superfluous to add, upon an entire misconception. "Quite indifferent to me was the abuse of London critics," wrote Wagner, "who only proved by their attacks that I had omitted to bribe them. Indeed, it always amused me to observe how they still left a door open, in order, upon the slightest approach on my part, to change their tactics: a step, of course, which I never thought of making." When a man is assailed, he may be expected to hit out in return, but he should fight fairly. Wagner omitted to observe this simple rule. He brought against his opponents the gravest possible charge, without an iota of proof to back it; and, which is perhaps still more offensive, he arrogantly assumed that unfavourable criticism of himself and his music could not possibly be honest, while measured praise could be no other than a bid for a bribe. He is not likely to receive the same provocation now as then. Let us hope that a change has come over him also.

Retrospect ended, there is little more to add, the moral of it all being writ so large that he who runs may read. Twenty-two years have not passed without working great changes. On the one hand, Wagner appears now, even to those who assailed him in 1855, a very different personage. His genius has asserted itself like the sun at noon, and though opinions differ about the form of its manifestation, those who most oppose that form do so with respect. We are all twenty-two years older, and age has brought with it at least a certain store of wisdom. Anyhow, we are not disposed to howl down the man who takes upon himself the work of a musical backwoodsman, going forth into the wilderness to prospect new domains for civilisation. Nor, if he invite us to what seems a barren region of rock and sand, shall we demand his scalp, for the rocks may be quartz seamed with virgin gold. We are prepared rather, without laying aside the right of criticism, to judge with calmness and candour, more desiring to find that which is worthy of acceptance than of rejection. When Wagner comes a second time, therefore, he may meet with opponents, but will be able to speak of them as "my friend the enemy." And has not he also changed in twenty-two years? grown more tolerant, and acquired larger views? Those who, at Bayreuth, heard him mention, in the reverse of his

old arrogant way, the lyric drama of Italy and France, may well believe that from the eminence of more than sixty years he discerns the fact that many men and many minds are necessary to make a world—even the little world of music.

ENGLISH OPERA

BY CHARLES K. SALAMAN.

(Continued from page 110.)

PROMINENT among the English dramatic composers of the eighteenth century stands William Shield. He was born at Durham in 1749, and six years later was taught by his father to play on the violin; he also received, when very young, some lessons in harmony from Avison. He subsequently became an orchestral violin performer, and the principal viola at the Italian Opera House under the leadership of William Cramer. In after years he was engaged at Covent Garden Theatre as musical director, and, upon the death of Sir William Parsons, the master of King George the Fourth's private band, he was appointed to that office.

Shield was a musician of genius. He did not, it is true, discover new paths in the domain of English Opera, neither did he go beyond the requirements of the musical age in which he flourished; but in its then recognised style he displayed very remarkable powers of composition. He was regarded by his musical contemporaries as "one of the greatest ornaments of the English school of music, equal to Arne, and inferior only to the unrivalled Henry Purcell." He enhanced the beauty of English verse by allying it to music in agreement with its expression and spirit—music so tender and pathetic, so vigorous and manly, so melodious and natural, and, moreover, so purely English, that even at the present time, accustomed as we have long been to music, both of native and foreign growth, cast in a higher mould, more richly endowed, and more elaborately constructed, we yet listen to it with satisfaction and pleasure. Shield studied the genius of his native tongue, and adapted his music to its particular accent; thus he illustrated in his vocal compositions the principle of music being "married to immortal verse."

Our gifted countryman travelled to Italy in 1791, and heard in her chief cities the then best specimens of operatic music and singing. He returned from Rome a year later, with his musical mind invigorated, and his taste more refined and cultivated, but with an undiminished love for the pure, unadulterated British school of music, the style to which he always adhered. Shield was fortunate in his singers. Braham, Incedon, Mrs. Billington, and other then famous vocalists, who exercised their wondrous powers of vocal expression and execution when interpreting the music of the admired English composer, doubtless stimulated him to higher efforts, and enabled him to realise his conception of the florid, as well as the pathetic school of vocalisation. An *Aria di Bravura* in his Opera of "Marian," composed to display the bird-like quality of Mrs. Billington's voice in its highest flights, its marvellous compass and brilliancy of execution, would tax the vocal powers of the most cultivated among modern *prime donne*. This song was accompanied on the oboe by Parke, the then most celebrated performer on that difficult instrument. In addition to almost innumerable single songs in every style, Shield composed for, and adapted to the English stage, about twenty Operas and Operettas, among which may be noted

"Rosina," "Marian," "The Woodman," "The Poor Soldier," "Robin Hood," "The Flitch of Bacon," "The Noble Peasant," "Fontainebleau," "Lock and Key," "The Crusade," "The Travellers in Switzerland," "Omai," "Lord Mayor's Day," and "Patrick in Prussia."

To the probable, and reasonable, inquiry whether these musical dramas are fairly entitled to be placed in the category of Operas and Operettas, it may be answered in the negative according to the Italian idea; and in the affirmative in accordance with the English impressions of Opera which then prevailed. They were English Operas, so called, composed in the fashion of the period. In the Italian Opera the dialogue was sung throughout in *Recitative*; but in the English the dialogue and monologue were spoken. In the former the airs, duets, and trios followed the musical declamation; in the latter, songs, duets, and glees, so called, succeeded to the spoken text. Concerted pieces, elaborated as in modern Operas, were then unknown. The English Opera, says Macfarren, was "a speaking drama with episodical songs, glees, and choruses," and not what it has since become, "a continuous lyrical work in which the entire action is illustrated by music." The following is Dryden's definition of an Opera. "An Opera," he says, "is a poetical tale or fiction represented by vocal and instrumental music, adorned with scenes, machines, and dancing." According to Dr. Burney and other critics of his time, "English Dramatic Opera" is a drama that is either declaimed or spoken, and in which songs and symphonies are introduced; "it differs from Italian Opera, in which there is no speaking, and in which the narrative part and dialogue are set to music." The Opera orchestra in Shield's time was limited to few instruments; viz. violins, violas, basses, and flutes or oboes. Clarionets were not included. The instrumental accompaniment to the voice was very slight, and the orchestral score was very meagre. Shield's Operas, printed in oblong form in two staves, the higher containing the voice part, and the lower the figured bass, may sometimes be met with, but they are scarce. Some of his most charming and enduring songs are occasionally reprinted in modern form, and may without difficulty be obtained.

A considerable advance towards the modern idea of English Opera is due to the musical genius of Stephen Storace, who contributed many successful dramatic compositions to the English stage, which, as regards increased dramatic effect and fuller orchestral instrumentation, far surpassed the English Operas of his predecessors. He was, moreover, the first native composer to introduce into Opera the "Finale," so called, in which concerted vocal music assists in the development of the scene. Storace's parentage was Italian, but England was both the land of his birth and of his adoption. He was born in 1763, and he died in 1796. "The Haunted Tower" was Storace's first Opera. It was produced in 1789. His "Siege of Belgrade," represented for the first time in 1791, attracted crowded audiences for sixty nights in succession. "The Pirates," was first performed in 1792. The "Finale" to the first act of this Opera was considered to be the composer's masterpiece. Colman's "Iron Chest," with Storace's music, appeared in 1796. There is a nearer approximation to the modern type of Opera in this dramatic work than in Storace's previous Operas, both in the overture and in the concerted vocal pieces, of which there are many excellent specimens.

On perusing the two latest Operas of Stephen Storace one cannot fail to notice that the composer was not insensible to the captivating, all-powerful influence of Mozart, yet retaining his own individuality of style and expression. The quartett, for soprano, contralto, tenor, and bass voices, "Five times by the taper's light," with which the "Iron Chest" commences, was for many years very popular. It was then regarded as a kind of novelty in English Opera, and was greatly admired. It is excellently, though simply composed. A very melodious and well-written quintett, "The sun has tipt the hills with red;" a charming duet of small proportions, "Sweet little Barbara;" a trio, "Listen," with chorus, and the finale to the second act, afford indisputable evidence that Storace possessed a very remarkable talent for stage-effect, which required only a longer life, accompanied by a larger amount of experience, to ripen into surpassing excellence. Storace ended his brilliant, though brief, professional career with his life, at the age of thirty-three, when his musical judgment had scarcely reached maturity. Had this estimable young composer lived to share the light of modern musical thought, he would no doubt have produced dramatic works of a yet higher stamp than those with which he delighted the critical audiences of his time. He caught cold, it is said, at a rehearsal of his "Iron Chest," and was carried from the theatre to his bed, from which he never again arose. Braham, the greatest tenor singer of his own time, and perhaps of any other, made his first appearance at Drury Lane Theatre in Storace's posthumous Opera, "Mahmoud; or, the Prince of Persia," on the 30th of April, 1796. He was supported by Signora Storace—the sister of the composer—Mrs. Bland, the most accomplished ballad-singer of her day, Michael Kelly, and Suett. In this very charming Opera, which, in consequence of his illness and untimely death, its composer left unfinished, we find a still further progress towards the modern style of Opera. A very florid air, in B flat, composed for and sung by Braham, remains to record the marvellous compass of his unparalleled voice and his unexampled execution. A lovely romance, "The shades of night," afforded him scope to display his touching pathos. Two "Finales" in this Opera, specially worthy of notice and admiration, should be highly interesting to musical students as demonstrating the rapid advance of native Opera towards the close of the eighteenth century. The style of Storace's melodies differs materially from that of Purcell, Arne, and Shield. Although they bear in some degree the impress of the Italian type of air, they possess the recognised features of unadulterated English tune. Storace, avoiding plagiarism, wisely availed himself, as all great musicians have done, of the accumulated experience of his predecessors and contemporaries famous in his own and in other countries. He often adapted Italian music to the English stage, and could hardly resist its fascinating influence; but he ever remained faithful to the English school of melody, founded on the tone and accent of the English language.

By the death of their lamented composer, Storace's once popular dramatic works were soon consigned to forgetfulness. The difficult vocal passages he had composed, to display the special powers of certain distinguished singers, were not even attempted by their successors of less merit. This alone would account for the speedy neglect which Storace's Operas experienced. Another cause, yet more powerful, may be traced to the rapid revolutions of fashion in musical

taste. After the lapse of ten years or so music which had been lauded for its novelty and beauty was condemned for its staleness and vapidty. Quondam novelties in melody and harmony were, in turn, superseded by others more in accordance with the fashion of the day: these, again, were doomed to a similar condition. In like manner the contemporaneous music of the Continent has suffered neglect as remarkable as our own, and is, for any practical purpose, as dead.

John Braham on his return from Italy, after a succession of operatic triumphs unprecedented in the history of the lyric drama, produced between 1802 and 1812 many English Operas, whose success was as much, or perhaps more, attributable to the transcendent talent of the vocalists who took the principal parts in them as to the music, which, for the most part, was of the most ephemeral kind. Mrs. Billington, Signora Storace, Braham, and Incledon were the eminent vocalists who then delighted the large audiences who flocked to hear them. Mrs. Billington and Braham were unrivalled, and as great on the Italian as on the English Opera stage.

Incledon, a native of Cornwall, was a very remarkable singer. He was no *musician*, in the true sense of the term, his musical knowledge being very limited; but he was gifted with a "silver-toned" tenor voice of astonishing power; he was alternately tender and vigorous in his expression; and, when interpreting the pathetic or national songs of Charles Dibdin, he was irresistible and charming by his sentiment, his energy, and earnestness. The once celebrated duet, "All's well," from the "British Fleet," sung by Braham and Incledon, and by all the then amateur tenors of the British Empire, yet lives, and is even now occasionally sung.

Signora Storace's voice had been highly cultivated in Italy. She was very admirable in operatic parts that required fluency of voice and sprightliness of manner. A very florid duet in "Mahmoud," sung by Storace and Braham, remains as evidence of her brilliant voice and style. Domenico Corri, Reeve, and others, assisted, about the same period, to keep English dramatic music alive, despite the powerful attraction of the Italian Opera, supported, as it then was, by the most eminent Italian vocal talent which money could purchase, and, in addition, by the countenance, patronage, and encouragement of the nobility and gentry of England.

Henry Bishop, who was born in London in 1786, was a prolific contributor to the British lyric drama. He was a man of genius, and, when self-reliant, composed music in a style specially his own, which was thoroughly English in form and feature. "He is conspicuous in the musical history of this country," says Macfarren, "for having produced compositions of very high merit at the period when the art was less cultivated here, in comparison with the rest of Europe, than at any other time, and when his music alone gave consideration to the English name." "He combined," says the same excellent authority, "pure, expressive, and forcible English melody with the depth and solidity of the German school; and in every department of the art he has given the public some enduring specimen of beautiful music." After a few successful efforts in dramatic music, commencing in 1806, Bishop composed his first Opera, "The Circassian Bride," for the Theatre Royal, Drury Lane, which unfortunately was burnt down the night after its first performance, on the 23rd February, 1809. The "Maniac," which was produced in 1810, increased the composer's growing reputation. The "Chorus of

Banditti," with which this Opera opens, is very fine and dramatic, as well as the Finale to Act I., "The tiger couches in the wood." In estimating the merits of Bishop's dramatic music it should be compared with the music which then existed, and not with that which has since been composed, although even with such music it may, in many respects, bear favourable comparison, especially as regards his finely composed and tuneful concerted vocal music for three, four, five and six voices, with and without the addition of a chorus. Among numerous splendid specimens of this style of music may be named the grand Finale to Act I., of the "Law of Java," produced in 1822; the sestett, "Stay, prythee stay;" the opening sestett, "Listen, he must be near;" the quintett, "Though he be now a grey friar," in the "Miller and his Men" (1813); the sestett, "Oh, bold Robin Hood," in "Maid Marian" (1822). In Bishop's numerous Operas, and other musical pieces for the stage of less proportions, composed, and produced at Covent Garden Theatre, between 1810 and 1824, will be found much fine concerted vocal music, the major part of which has outlived the Operas they once adorned. Bishop was appointed Musical Director and Composer of Covent Garden Theatre in 1810; and, during the fourteen years he held that important musical office, he proved by his industry that he was not insensible to the golden chances it afforded him to bring his works before the public. "The Knight of Snowdon," "The Virgin of the Sun," "The Ethiop," "The Renegade," "The Antiquary," "The Slave," were then produced. The influence of the German school of dramatic music was beginning to be felt in this country in the early part of the nineteenth century, and could not fail to affect so accomplished a musician as Henry Bishop. He has been charged with giving up "his personal identity" during his artistic career, and being infected, so to speak, with the more modern manner of Rossini and Weber. He could not possibly divest himself of his speciality of musical style, which was derived from his peculiarity of temperament and constitution; but he evidently agreed in opinion with Sir Joshua Reynolds, who, referring to a sister art, said that "the greatest natural genius cannot subsist on its own stock," and that "he who resolves never to ransack any mind but his own, will be soon reduced, from mere barrenness, to the poorest of all imitations: he will be obliged to imitate himself, and to repeat what he has so often repeated." "The mind," he adds, "is but a barren soil which is soon exhausted, and will produce no crop, or only one, unless it be continually fertilised and enriched with foreign matter." Handel, anticipating these views, did not hesitate to fertilise and enrich his transcendent powers by the attentive study of his great Italian predecessors and contemporaries. Musical ideas, it must be admitted, issue more richly and more copiously from the most cultivated musicians, who, possessing an extensive acquaintance with the finest works of the best masters of every age and country, have "the most materials" for composition, and therefore "the greatest means of invention." He nourishes his musical mind upon the food bequeathed by his predecessors in the art, and avails himself of the discoveries they have made, and the experiences they have acquired, and, in turn, he leaves to his successors the results of his own. In this manner art legitimately and surely progresses.

Bishop understood and recognised the musical spirit of the age, and appreciated the progressive condition of music at the early part of the present century, especially with regard to orchestral instrumentation. He fully estimated, in the Operas of

Mozart, Weber, Spohr, Rossini, and Meyerbeer, and in the one Opera of Beethoven, a fuller development of dramatic effect, the introduction of richer harmonic combinations, the increased resources of the orchestra, the more frequent and effective use of the chorus, and dramatic scenes more amply elaborated, and he at once accepted these modern improvements, and applied them, in principle, to his own operatic compositions. "Every period of ten years," says Forkel, John Sebastian Bach's biographer, "has some forms or turns of melody which are peculiar to it, but which generally grow out of fashion before it expires. A composer who desires that his works should descend to posterity must take care to avoid them." Imitating the example of many great painters and musicians, Bishop modified, to some extent, his old manner in his later works. It must be confessed that these have not the charm which attaches to his earlier compositions.

Bishop retired from the Musical Directorship of Covent Garden Theatre in 1824, and then became the Composer and Director of the Music at Drury Lane Theatre. Carl Maria von Weber, the illustrious composer of "Der Freischütz," almost overwhelmed by his great reputation, was engaged to compose an English Opera for Covent Garden. As a counterpoise to "Oberon," Bishop was called upon to compose "Aladdin" for the rival theatre. Despite its charming music, and the great fame of its composer, "Oberon" achieved only a partial success. Bishop's Opera was a failure, and deservedly so, for it is certainly his worst Opera. On perusing it, very little can be found of a redeeming character. The subject was worn out, the text was of the most trivial kind, and the music was deficient in spontaneity, evidently written "to order"—and was totally devoid of spirit. It was a vain attempt to meet the requirements of modern ideas in dramatic music. Poor Weber, in the full blaze of triumphant celebrity, was already standing upon the threshold of eternity. Under such interesting and exceptional circumstances as then surrounded him, it was a crucial ordeal for any English composer, however famous he might be, and with all his powers in full vigour, to be placed in competition with such a composer as Weber. None might hope to pass with success so severe a test.

Bishop's Operas have not been heard on the Continent, and even their fame has hardly reached beyond the limits of English-speaking countries. The music of England, however pleasing to English ears, in the eighteenth and first quarter of the nineteenth centuries, was perhaps not calculated to satisfy foreign minds and ears. The form of English Opera, so different from that of Italy, France, and Germany, would be distasteful to the people of those countries, who are contented with their own music and consider none other its equal. Then, again, the English language is difficult of pronunciation; and to translate it would be to destroy its point and to sacrifice its music. These causes, added to an ignorant and unjust prejudice against the music and musicians of England, fostered and countenanced to a very considerable extent by the people of this country itself, have in earlier times delayed the introduction of English Opera into foreign countries. As a rule German music has met with but scant favour in Italy, while Italian music alone has been cosmopolitan. Bishop's Operas would not bear revival more than those of Handel, Hasse, Porpora, Jomelli, Scarlatti, Leonardo Leo, Paisiello, Pergolesi, Galuppi, or Sacchini. They are all dead and buried. But choice selections from

them will always be welcomed with pleasure by all true lovers of music.

Henry Bishop contributed to the lyric stage of England between sixty and seventy Operas and lighter musical pieces. He received the honour of knighthood in 1842, from Queen Victoria's own hand, in recognition of his high artistic merits. Sir Henry Rowley Bishop, at the death of Dr. William Crotch, was elected to the Musical Professor's chair at Oxford in 1848, and died in 1855. From the year 1826 to 1834 there was an interregnum, so to speak, in the direct line of English dramatic composers. During this blank period for National Opera, English musicians and theatrical managers were engaged in producing foreign works translated for and adapted to the English stage to suit the modified taste of English audiences. It was a period devoted to Opera in English, in contradistinction to English Opera. Rossini's last and finest Opera, "Guillaume Tell," composed in 1829, which had not been a success at Paris, was presented to an English audience in a mutilated form, under the title of "Hofer, the Tell of the Tyrol." Auber's "Masaniello" and "Gustavus," Marschner's "Vampyre," Paer's "Freebooters," Ferdinand Ries's "Robbers," and other foreign Operas, besides "Der Freischütz" and "The Barber of Seville," were for the first time made known to the English-Opera-going public in an English dress. In 1832 the German Opera in its completeness was first brought to this country, and "Fidelio," with the gifted Schroeder-Devrient as the devoted Leonora, drew large audiences in that direction. The charming Malibran, in 1833, attracted admiring crowds to listen to her fine singing, and her impressive acting in a translated version of Bellini's "La Sonnambula." It was said by an esteemed authority that the introduction of foreign Operas, mutilated in some instances, and translated into English, "retarded the public taste in this country, and indisposed English audiences to listen to complete musical works, and thus induced the long delay in the manifestation of the loftiest dramatic pretensions by English composers." A new era in the history of English Opera was soon to be inaugurated, with brilliant prospects looming in the future. This new and hopeful revival commenced in 1834, under exceptionally favourable auspices.

(To be continued.)

OFFENBACH IN AMERICA.*

M. OFFENBACH, as all the world knows, went to America to fulfil a professional engagement at the time of the Centennial, and now would like all the world to know that he has published an account of his travels and experiences. We will help him to the utmost of our power, for his literary notes are not less lively than those of his operas, and he tells his story with a mixture of simplicity, shrewdness, harmless vanity, and humour that is most diverting.

The book contains a short dedication to Madame Offenbach so pretty and tender that it must preface our remarks as it does the author's. Our translation is as literal as possible:—

Dear Friend,—It is thou who hast desired that I should make a book of the letters written at random from memory, and scattered notes. This is the first grief thou hast caused me. I bear thee so little spite on its account, that I beg thee to allow me to dedicate to thee this volume, not for its own sake or for what it is worth, but because I love, above all, to write my esteem and affection for thee.

JACQUES OFFENBACH.

* "Notes d'un Musicien en Voyage." Par Jacques Offenbach. Paris: Lévy.

These few words put us at once on good terms with our author, and help us to understand the first chapter—"Avant le Départ"—which reveals M. Offenbach in the bosom of his family, sporting his oak against the whole world on the terrace of St. Germain. Nay, not against the whole world. He could not refuse Mlle. Schneider, of whom he says: "When I see her pass, it appears as though my success were taking a walk." But one day a stranger found admission within the guarded doors, and said, "Are you willing to go to America?" "Sir," answered Offenbach, "I declare to you that no money would, to-day, make me go as far as St. Cloud." The stranger repeated his question, and gave some explanations, chiefly with reference to pecuniary matters, which ended by Offenbach signing an engagement to do as he was wished. But sorrow came afterwards. Wife and family shed tears over the approaching separation; and, says our author, "I passed long nights without sleep, while in the morning I kept awake for fear of not having a smile ready on opening my eyes wherewith to reassure the dear beings who came sadly to greet me." One hope remained—that the *entrepreneur* would not deposit a stipulated sum by way of earnest on the appointed day. But the hope was illusory; and in due time Offenbach left Paris, attended as far as Havre by a little crowd of relatives and friends, of whom, as the boat quitted her moorings, he took an affectionate farewell.

Our author appears to have suffered horribly from fright on the voyage, so much so that when a storm came on he had a bed made up in the saloon rather than endure the solitude of his cabin. We are sorry to say that the captain "chaffed" him under these distressing circumstances. "Come on deck and see the waves; they are superb," exclaimed the cruel, if hardy, mariner; to which Offenbach feebly replied, "As spectator, to watch a tempest afar off is frightfully interesting; but I declare that, as one playing a rôle in that piece, I find its gaiety of a very limited sort." However, all got safe to their destination, and Offenbach had to endure the welcome which spirited New York managers deem essential by way of preliminary advertisement. In his notes on the great Republic, our *maestro* discusses many things after a fashion characteristically light-hearted and amusing; among them the streets, the restaurants, the ladies, liberty, advertisements, the press, Niagara, fire-engines, and travelling cars. About all these we must refer the reader to the book itself, our object being to notice only such passages as are interesting from a musical point of view. Strange to say, they are not many, and the task before us is, therefore, a light one.

Offenbach was well pleased with the orchestra provided for him at the Gilmore Garden. Two rehearsals sufficed for a brilliant performance, and as most of the artists accompanied him to the Offenbach Garden at Philadelphia he was equally fortunate there. The Press in both cities lauded him to the skies, and only once did a journal reproach him about a matter of which he says, "*J'ai été très sensible.*" Describing his person, after the American manner, the writer in question complained of his wearing pearl-gray gloves. To this heinous offence Offenbach pleads guilty: "The observation was just. I must own, in all humility, that I have only worn white gloves four times in my life; once as groom's man, once at my own wedding, and twice at the marriage of my two daughters." But the glove question was not the only one that troubled our author at Philadelphia. His manager, having obtained leave to give a

sacred concert on a certain Sunday, requested Offenbach to draw up a programme. He did so, and it appears in large type in M. Offenbach's book. It must appear here also, as an example of a musical joke natural, perhaps, to a German who had become "more French than the French," but which justly shocked the inhabitants of the Quaker City.

SUNDAY EVENING, JUNE 25,

AT 8 O'CLOCK P.M.,

GRAND SACRED CONCERT,

BY

M. OFFENBACH

AND THE GRAND ORCHESTRA, IN A CHOICE

SELECTION OF

SACRED AND CLASSICAL MUSIC.

PROGRAMME.

"Deo gratias"	"Domino Noir."
Ave Maria	Gounod.
Marche Religieuse	"La Haine."
Ave Maria	Schubert.
Litanie, "Dis-moi, Vénus"	"La Belle Hélène."
Hymne	"Orphée aux Enfers."
Prière, "Dites-lui"	"La Grande Duchesse."
Danse Sérapique	Polka Burlesque.
Angelus	"Mariage aux Lanternes."

M. Offenbach tells us, without a word of comment, that the authorisation for this concert was withdrawn at the last moment. The reason is, of course, obvious. Fortunate as regards his orchestra at New York and Philadelphia, Offenbach endured tortures elsewhere, notably at a place he declines to name, where a band of twenty-five players essayed "La Belle Parfumeuse." Of the twenty-five, six were moderately good, the rest absolutely bad. The two clarionets made *couacs* every instant, save in the comic march, when false notes were wanted and not forthcoming. The hautboy played from time to time what it thought fit. The bassoon was more often asleep than awake. The violoncello and double bass skipped whole bars, and the leader, a decent musician in his way, became so hot that he was always putting down his instrument to wipe his face. "If you leave me, we are lost," said Offenbach to his perspiring first fiddle, whereupon the good man laid aside his handkerchief and stuck to his work. In the second act there came a horrible moment. At the crisis of a modulation, the bassoon suddenly woke and dashed into the fray with a leading note a fifth too high. Up went the vocalist in unison, and remained there while the orchestra played on in the proper key. Offenbach "sweat great drops," but was equal to the emergency, against which he had, with the prudence of a good general, provided, by telling off a second fiddler and arming him with a side-drum. At a sign from the master the fiddler rolled his drum, and continued rolling to the end of the duet. "*Ah! le beau roulement!*" exclaims Offenbach; nevertheless, he cannot now think of that evening without a shudder. In his chapter on "Art in America" M. Offenbach shows that he can write seriously when he pleases. After dwelling upon the enormous resources and organised industry of the States, he goes on to say:—"America is to-day like a giant a hundred cubits high who has reached physical perfection, but wants one thing—a soul. The soul of nations is art, the expression of thought in its most elevated form." In proof of the need thus asserted Offenbach points to the state of American theatres. "In New York there is no permanent opera, no permanent *opéra-comique*, nor even an operetta house assured of two years' life. There does not exist a single stage for classic or modern dramatists which can guarantee an existence long enough to form a school. In America the theatre lives from day to day, the

directors and their companies are all nomads, while the leading artists are, for the most part, birds of passage, come from the old world for a season, and bent upon going back again." Other arts, M. Offenbach contends, are in the same position. He recognises a certain number of eminent native professors, but, "where is the land in which one does not find a flower." There are flowers in America, but our author looks vainly round for a garden. This, he goes on to say, must be remedied. "A people so great should have all greatness—should add to industrial power the glory that the arts alone can bestow upon a nation." But how is this to be done? M. Offenbach answers, addressing the American people, to the following effect:—"You have all necessary means. Let your municipalities undertake the work by the subvention of theatres and the establishment of museums, as do those of France. If they will not, form private societies to the same end. Place permanent managers in your theatres, and assure them against loss. Form *conservatoires* in the principal cities, under the best European teachers, establish academies of painting and sculpture, and then let them work on for twenty years before you look for any substantial return." "What are twenty years!" exclaims our author, "twenty years to make your scholars into masters, twenty years to free you from dependence upon European art, or ten years to make the theatres of the Old World come to yours for artists, as now you go to them?" Coming in the midst of a light and chatty book, this serious discussion of an important subject has all the greater effect, and, coming anywhere, would be worth the consideration not only of Americans, but of people nearer to our own doors.

Here we must take leave of a delightful gossip, simply noting his last words as he tells us that, on seeing his family *au grand complet* on the Havre quay, his impulse was to plunge into the sea and swim ashore, thus sooner ending the torture of Tantalus, which showed him all he desired in the world without bestowing the power to clasp the treasure in his arms.

THE recent lecture of Professor Barrett on the affinity of sound and colour has drawn a considerable amount of attention to the subject; but we doubt whether any who listened to the Professor's interesting discourse imagined the possibility of carrying out the idea in so practical a form as to write down a melody in colours, and to recommend the substitution of this method of denoting sounds for that now in use. A book which has recently come into our possession, however, proves that years before Professor Barrett demonstrated that the rate of vibration in the colours of the spectrum showed a sequence analogous to the sequence of pitch in the gamut, an ingenious author had conceived the idea of noting and teaching "colour-music;" and the volume we refer to—written by D. D. Jameson, and dated as far back as 1844—gives plain directions to students of this system, and enforces its claims to notice by stating that "a child, eight years old, who could play the pianoforte, but was previously unacquainted with colour-music, was taught in *two minutes* to play new sound-music at sight by it." The order of colours, it is said, is that of the prism; and by means of an apparatus, which is described, on pressure of the keys of a pianoforte a colour is evolved corresponding with the note sounded, the duration and extension of the colour being greater or less according to the time and position of the note which it

represents and accompanies. Several airs are given noted solely by colours, some of which, particularly the "Cachuca," are extremely dazzling to the eye. Every credit must be given to Mr. Jameson for the manner in which he has proved that a theory so poetical can be reduced to practice; but we can scarcely expect that "colour-music" will be ever regarded as more than a curiosity. Few will care to play on a pianoforte with papers of various colours pasted on the keys; and few, we think, will care to listen when they find that it must be in "a dark chamber lined with bright tin plates."

IN the pages of our musical contemporaries we are constantly reading letters respecting Doctors' Degrees; and as we were amongst the first to ventilate this subject, it would of course give us much pleasure to see so voluminous a correspondence lead to some practical result. But in most of these communications it appears to us that the very plain matter at issue is utterly obscured by the attempt to prove that some musicians who have obtained the degree of Doctor are not so talented as others who have not. Now, if it can be demonstrated that Mr. A., upon whom such a degree has been conferred, is inferior in every respect to Mr. B., who has never attained this honour, it might certainly throw discredit upon the distinction itself, but could not in the slightest manner affect the question whether Mr. B. has any right to assume a title which he has never legitimately gained. A carefully prepared list of those to whom degrees have been granted has been lately issued. Our readers may recollect that we have already called attention to this list, and although there is every reason to believe that it is perfectly correct, we are quite certain that should any name have been inadvertently omitted, the error would be at once rectified. Meanwhile, however, it can scarcely be wondered at that artists whose degrees are officially recorded should permit those unrecorded to pass without challenge; and the assumed holders of such titles must be thoroughly aware that either a refusal to declare how they were obtained, or an attack upon the artistic claims of those whose diplomas are duly recognised, can but weaken their own cause, and leave the real question precisely where it stood.

COULD we imagine the possibility of any one of the numerous audience at the Royal Westminster Aquarium being led to the true appreciation of Beethoven's "Pastoral Symphony" by its union with Mr. Julian Hicks's well-painted panorama, we should certainly qualify our condemnation of this experiment made during the past month; but feeling that, in a popular as well as an artistic point of view, it is an utter failure, no good purpose can be served by disguising the fact. It is true that the illustration may be for a time supported by the music, but to affirm that the music can be aided by the illustration would be the height of absurdity. The beautiful scenery passing before the spectator—unfortunately, however, representing classical ground, with ruined temples, instead of the pastoral country which Constable delighted to paint—is alone the subject of admiration, Beethoven's music gliding idly by as a mere graceful accompaniment to the picture. No doubt the promoters of this incongruous exhibition will say that it is necessary to present realities to those who cannot themselves idealise; but, from this point of view, we would say, "If so much, why not

more?" Why not, in the "Scherzo," for instance, have a living group of dancers before the eye, witness their desire to seek shelter during the storm, see them one by one reappear when the clouds disperse, and join in a song of thanksgiving? Why not, in the "Scene by the Brook," have "property birds" twittering in the trees, so that the notes of the nightingale, quail, and cuckoo shall appear positively to issue from their throats? Indeed, who can say how far this idea might be carried out in other works? For example, as Beethoven has told us what he means by the subject in his C minor Symphony, could we not illustrate this composition by scenes representing the struggles of a human being with his destiny, a carefully got-up figure of Fate producing a thrilling sensation upon the auditor by perpetually "knocking at the door"?

ONLY a short time ago, when concert-givers in this country resolved to perform a choral work, what was, perhaps somewhat contemptuously, termed a "scratch choir" was engaged; vocalists who were good sight-singers and accustomed to the conventional method of rendering the standard compositions being selected from opera-houses, theatres, and churches, and trained with one rehearsal to make the choruses "go" as well as could be expected under the circumstances. Probably the German choirs occasionally heard in England stimulated Mr. Henry Leslie to make the first attempt at organising a choral body which, by constant practice under one Conductor, should be enabled to sing part-music not only with precision but with the most delicate shades of expression. Since the formation of this choir others have grown up, and are now so firmly established that the performance of choral music has become a feature of the musical season. When we listened last year to Bach's Mass in B minor, so finely given by the amateur vocalists under the direction of Mr. Otto Goldschmidt, we could not but indulge a hope that a choir so thoroughly competent to attack the enormous difficulties of this great work might be permanently held together. This hope, we are glad to say, has been realised, and, under the title of the "Bach Choir," a Society for the representation of the highest-class music is now one of the institutions of the metropolis. Two concerts—as before, directed by Mr. Otto Goldschmidt—are to be given at St. James's Hall, the first on the 11th inst., when Bach's Mass in B minor will be repeated; and the second on the 25th, the programme of which will consist of Bach's Cantata on Luther's Psalm, "Ein' feste Burg" (first time of performance); Handel's Coronation Anthem, "The King shall rejoice;" an eight-part Anthem by the late Sir Sterndale Bennett; Palestrina's "Sanctus," from the "Missa Papæ Marcelli;" and Niels Gade's Cantata, "Comala," for the first time in England. A scheme so powerfully appealing to the most cultivated musical taste cannot fail to be warmly supported.

THE musical contemporary with whom we found fault for bringing together the names of Purcell, *Kent*, and others as church composers has lashed itself into a leading article. We have misquoted, we have blundered; but, happily, we are forgiven. In truth, we had no intention whatever of quoting from our contemporary; but we shall be happy to do so now. Here are the exact words. "It will be a sad time for our cathedral music when the works of Purcell,

Croft, or Kent are allowed to fall in desuetude." As far as *Kent* is concerned, it is to be devoutly wished that this *sad time* may be speedily consummated.

A SMALL but handsome memorial-stone has been erected by subscription in St. Paul's Cathedral to perpetuate the name of the "choristers' friend" Maria Hackett, who devoted much of her means and all her time in stirring up Deans and Chapters to properly educate and care for their singing boys. She annually visited in person nearly every cathedral town in England for many consecutive years; and ere she died, at the ripe age of ninety, lived to see choir school-houses rising on all sides. None ever deserved so well a few words of gratitude lastingly recorded.

OUR attention has been called by a correspondent to the fact that another organist is about to leave Sherborne, and he asks how far the post is a life-appointment, and in whom power of dismissal is, or ought to be, vested. These are hardly questions for us to enter into; but we cordially agree with our correspondent that anything approaching musical efficiency cannot possibly be expected while changes are not only rapidly made, but carried out in such a manner as to arouse much party-spirit and ill-feeling.

JOSEF JOACHIM, MUS. DOC., CANTAB.

(FROM OUR SPECIAL CORRESPONDENT.)

PURSuing the large and liberal policy adopted since Dr. Macfarren has occupied the Cambridge Chair of Music, the Senate opened up the prospect of a great day on the Cam when it invited Herr Brahms and Professor Joachim to accept the degree of Mus. Doc. Very naturally, the distinction thus offered, seeing that it involved no test of fitness, has been styled "honorary." In strict truth, however, the University has no power to confer an honorary musical degree. It may, by "special grace," dispense with an examination, but the step it confers in this manner is precisely the same as though no departure from the ordinary course had happened. So much it is necessary to state in order that a popular error may be set right, and notwithstanding that the difference between honorary and ordinary never troubled the head of any *fanatico per la musica* who looked forward to seeing the two illustrious Hungarians shake hands with and receive the congratulations of an English Vice Chancellor in full Congregation. Unhappily, Herr Brahms could not, or at all events did not, make it convenient to leave home, even for such an object. Various reasons have been assigned in explanation, but I am not sure that it is needful to discuss them. Had Herr Brahms come he would have been very welcome, and even as it was we had a representative of the best part of him in the form of the orchestral work which, after so long, brings him, for the first time, into direct comparison with the great masters of symphonic composition. It would therefore be ungracious to grumble, especially as Herr Brahms may have thought, with a good deal of justice, that his country and himself were well represented by Professor Joachim, the distinguished Hungarian who has done more than any other for Brahms in England by persevering through evil report into the good which he knew must ultimately follow.

The interest excited in musical circles by the ceremony of admitting Herr Joachim to his degree could not easily have been greater; for, not only did professors and critics in large numbers hasten to Cambridge on the 8th ult., but also a little crowd of amateurs who, at the Popular Concerts and elsewhere, had learned to entertain for the graduate-elect a feeling of strong personal friendship. No ordinary gathering took place, therefore, on the floor of the Senate House at the appointed time. Men of all shades of opinion met in perfect amity; the lion of Wagnerism

sitting down with the lamb of orthodoxy, or *vice versa*, as the reader pleases, as though the one had never shown a disposition to make a meal of the other.

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing;

and Joachim with his fiddle yearly performs upon us a kindred marvel. Among the divers folk who came to honour him were Sir Julius Benedict, Signor Garcia, Signor Randegger, Herr Manns, Dr. Hueffer, Mr. George Grove, Mr. E. Dannreuther, Mr. J. W. Davison, Mr. Gadsby, Signor Piatti, Mr. W. E. Holmes, Mr. Henry Holmes, and Mr. Dorrell, *cum multis aliis*, whom to mention would take up more space than can be spared. Enough that their appearance was a flattering demonstration, which must have gratified Herr Joachim not less than the ceremony they had come to see. That ceremony, by-the-way, is not an imposing one, and appears less so from the fact that the undergraduates, who assert liberty of speech in the galleries, regard it as decidedly comic. They whistled popular melodies, made pertinent inquiries of conspicuous people on the floor, cheered their favourites, chaffed the officials, and generally behaved themselves as though the whole affair had been got up for the amusement of an idle hour. But the young fellows meant no harm. It is their way when they can have their way; and if anybody unused to such irreverence felt annoyed, all was surely forgiven as the appearance of Herr Joachim in the scarlet robe and white hood of his new degree evoked enthusiastic applause. The business of introduction to the Vice Chancellor might have been better managed than by permitting Herr Joachim to advance to the dais before taking his place with the Public Orator at the lower end of the Hall. As it was, the new graduate retraced his steps, and standing in front of the Vice Chancellor, though separated from him by the whole length of the benches on either hand, waited while Mr. Sandys held forth upon his worth in approved University Latin. Mr. Sandys is new to his post as Orator, and, though there was nothing to find fault with in his formal speech, he appeared ill at ease. Noting this, the sympathetic men above flung down a few coppers by way of encouragement. Then everybody laughed, and Mr. Sandys, brightening up, got safely to the end of his task. Though brief, the oration was comprehensive, and touched upon everything that fairly came within its scope. It referred to Herr Joachim as Orpheus, regretting that he had come without Eurydice—who, by the way, was not a contralto singer; it spoke of the new graduate as the friend of three Cambridge professors—Walmisley, Bennett, and Macfarren; it paid a graceful compliment to Herr Brahms, making a cautious allusion to the Symphony sent over as his representative; and it ended, amid loud applause, by presenting Joseph Joachim to the robed dignitary who, enthroned on the centre of the dais, gravely listened, while everybody else laughed at the humour of the gallery. The Public Orator then conducted Herr Joachim to the Vice Chancellor, who, rising from his seat, shook him warmly by the hand, amid renewed and general cheering. With this the special ceremony ended, and after some gentlemen, about whom nobody seemed to care, had received degrees, the Congregation broke up, the undergraduates taking the opportunity as it did so of groaning with much vigour at some obnoxious person—no doubt a proctor.

Cambridge is a hospitable University, and the London visitors found no reason to complain that the time between the Congregation and the Concert hung heavily on their hands. Nearly every College had its batch of guests, and the dons' tables in the old halls were graced by strangers in unwonted numbers. As may readily be credited, the forthcoming performance was a general topic of conversation; not without reason, even apart from Herr Joachim and the novelties in the programme, seeing that it was the 150th Concert of the C. U. Musical Society, of which Mr. C. Villiers Stanford, B.A. (Trinity) is now the Conductor. The Society has no mean history. Springing, in 1844, out of the St. Peter's Musical Society, it has always laboured with a high artistic purpose, and shown

a commendable liberality of taste. In its early years it produced a large number of symphonies and overtures, as well as Mendelssohn's "Antigone," "Edipus," and "Lauda Sion," "Ruins of Athens," the Choral Fantasia, portions of "Tannhäuser," Schumann's Pianoforte Concerto (first time in England), "Samson," "Alexander's Feast," and other works of equal value and interest. Since 1872, when ladies were admitted as members, the Society has brought out Bach's Cantata, "My Spirit was in heaviness," Bennett's "Woman of Samaria," Brahms's "Requiem," and the third part of Schumann's "Faust," thus asserting an increase of the peculiar spirit which has always animated its counsels. No unworthy association, therefore, had the honour of being connected with the ceremony of the day, and of presenting the new Doctor's Overture and Brahms's representative Symphony.

The handsome and commodious Town Hall was, of course, well filled on an occasion so auspicious. Indeed the audience could boast of a very special character, for not only were the leading people of University and town present, but, besides the London critics and professors, a still greater number of metropolitan amateurs than attended the ceremony of the afternoon put in an appearance. The new works had, therefore, the honour and advantage of trial by a competent jury; and the hero of the day came upon the platform to meet—we will not say friends, because all men are his friends—a gathering of those who had learned to appreciate, in some degree, the length and breadth of his enormous talent. Neither money nor labour had been spared in getting ready for the concert. A capital London orchestra, with Mr. A. Burnett as leader, came down expressly, and the high average of merit shown throughout both by vocalists and instrumentalists was most creditable—sufficient, indeed, to shame not a few more pretentious doings in the metropolis. The programme may speak for itself.

PART I.

Overture...	"The Wood Nymphs"...	Bennett.
Concerto for Violin and Orchestra	...	Beethoven.
A Song of Destiny	...	Brahms.
Violin Solo	...	J. S. Bach.
Elegiac Overture in Commemoration of Kleist (MS.)	...	Joachim.

PART II.

Symphony in C minor (MS.)	...	Brahms.
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I need not dwell upon the known works in this scheme longer than is necessary to say that they were well performed. In the very difficult "Song of Destiny" the Society's chorus was fairly on its metal, and passed a trying ordeal with great success. Mr. Stanford, having good material to work upon, had obviously worked upon it well—so well that the University, on the strength of this performance alone, may be proud of its musical representatives. The orchestra gave but trifling cause for complaint, while, in Beethoven's Concerto and Bach's Solo, Herr Joachim was heard to rare perfection. The welcome he received will not soon be forgotten by those who witnessed it. Applause, better described as frantic than enthusiastic, shook the Hall, and became so contagious that even the idlers in the street took it up, sending back answering "hurrahs." But it is time to speak of Herr Joachim's Overture, a work which commemorates a poet of high genius but most unhappy fortunes, a patriot whose ardent hopes Fate took a pleasure in crushing, and a man whom rarest intellectual gifts could not guard against despair and self-sought death. The music which a sympathetic master has laid, like an *immortelle*, upon Kleist's grave, is thoroughly *en rapport* with its inspiring cause. Masterly in point of subject and treatment, it is penetrated by a tenderness of sentiment and a dignity of purpose that at once predispose the hearer in its favour, because such qualities are at once felt. The Overture would well repay careful examination, which, however, must be reserved till its full score is available. Meanwhile let the opinion stand on record that, in his Cambridge composition, Herr Joachim has once more shown himself to be a creative musician of no mean order, and an artist who, in the loftiest region of his art, strives for the highest ends with the purest means. Conducted by its author, the work had an excellent performance and was

much applauded. With regard to Brahms's Symphony, I shall say little, beyond an expression of opinion that it is worthy to rank among classic things. So great a work ought not to be judged with authority and definiteness, after a single hearing under exciting circumstances; and as it is announced for production in London on more than one occasion, there is everything to gain by the exercise of patience. Enough now that the Cambridge Symphony of the German master made an extraordinary sensation, and sent the audience away with a consciousness that they had just heard for the first time music which the world will not soon let die.

PHILHARMONIC SOCIETY.

At the second Concert, on the 8th ult., Mr. J. F. Barnett's Descriptive Piece for Orchestra, "The Lay of the Last Minstrel," commenced the programme, and was received with so much favour as to warrant us in hoping that in future a place may occasionally be found at the Society's performances for the compositions of our own countrymen. A special feature in the selection was Schumann's pianoforte Concerto in A minor, which was played with even more than her usual success by Madame Schumann. Miss Robertson received much applause for her rendering of a Recitative and Air by Mozart; and Herr Henschel created a genuine effect by his excellent vocalisation in Handel's air, "Revenge, Timotheus cries." The Concert, on the 22nd ult., introduced the third Part of Schumann's music to scenes from Goethe's "Faust," though why only the third Part we are somewhat at a loss to understand, seeing that the continuity of dramatic feeling so obviously a characteristic of the work is thus ruthlessly destroyed. For what was given, however, let us be thankful; as it is scarcely possible that so sympathetic a setting of a great poem will be allowed to slumber when once heard, even in fragments. On the whole the music was exceedingly well rendered, the delicate choral pieces being sung with much refinement, and the Finale, into which the composer has thrown his whole strength, being especially worthy of commendation, considering the intricate contrapuntal treatment of the themes. The solo parts were efficiently sung by Mrs. Osgood, Miss Mary Davies, Madame Worrell-Duval, Mrs. Irene Ware, Misses Bolingbroke, Kate Steel and Reimar, Messrs. Henry Guy, Wadmore, and Pope; but it need scarcely be said that a greater number of rehearsals than can be given to any choral work by the Philharmonic Society are positively essential for a public performance worthy of such a composition. The programme also contained Beethoven's Choral Fantasia (the pianoforte part of which was excellently played by Miss Agnes Zimmermann) and Wagner's Scena "Liebestod," from "Tristan und Isolde," finely sung by Mrs. Osgood, and encored. Mr. W. G. Cusins conducted with much ability the exceptionally difficult music of the evening.

SACRED HARMONIC SOCIETY.

THE Sacred Harmonic Society, having redeemed a pledge made more than twelve months since, may be congratulated on the result. Haydn's "Seasons" is so rarely performed that it is practically an unknown work; its reproduction was therefore eagerly anticipated by connoisseurs and musicians. The "Seasons" was the last composition of the dear old "papa" Haydn, a marvellous undertaking for a man of seventy-eight years. Fétis describes it as the "last sigh of Haydn's genius," and comparing it with the "Creation," written some years earlier, says, "it is less nervous and less energetic," but surely this judgment would have been reversed had he ever heard the work. The "Creation" is pre-eminently popular, perhaps because more terse, but it will not compare with the "Seasons" in musicianship, variety, and power. A limited clique of self-asserting musical censors who are wont to smile at Haydn as a writer of pretty tunes, should hear the "Seasons," and they would find perhaps, to their astonishment, that he not only led the way, but also largely built up the stupendous orchestral effects afterward so grandly developed by Beethoven

and later writers. It is not too much to say that the orchestration of the "Seasons" has never been excelled. The work is far more difficult than the "Creation," and only when it is equally familiar will it receive ample justice. The performance by the Sacred Harmonic Society on the 23rd ult., under the skilful guidance of Sir Michael Costa, was, however, very good. The Hunting Chorus was excellently sung, and encored; but we thought the time of the well-known chorus, "Come, gentle spring," somewhat slow. The soprano solos were given by Miss Blanche Cole, who created a great impression in the recitative and air, "Here amid these calm recesses;" her final cadence, *not* Haydn's by the way, ascending to the tonic B flat, with a shake on the penultimate A, astonished and delighted the *habitués* of the society, all unused to operatic fireworks in their solemn assemblies. The solo tenor part is most exacting, ranging over two octaves from B to B, but was safe in the hands of Mr. W. H. Cummings, who, thoroughly familiar with the music, rendered it with great effect. We observed that the beautiful air, "Distressful nature," and the preceding recitative were judiciously transposed a third higher. Most of the bass music is well suited to Signor Foli's means and voice, but some of the florid passages seemed somewhat ungrateful to him. The concerted music was all admirably rendered, notably the charming duet for soprano and tenor, "Oh what varied forms." Abundance of orchestral work is provided for all the instrumentalists, who need to be constantly on the alert; and, notwithstanding one or two trifling slips, the Society's band must be praised for their share in the general endeavour to do justice to the composer's grand inspirations. We cannot but hope that the evident satisfaction the performance created will induce the Society to keep the "Seasons" as one of its stock Oratorios; the oftener it is performed the better will it be known and appreciated.

MONDAY POPULAR CONCERTS.

WITH the arrival of Mme. Schumann, the last of the special "events" of the season, looked forward to with eager interest on the part of the annually increasing frequenters of these concerts, has now taken place. The reception of that sterling artist on Monday, February 26, as well as on the previous Saturday (her first appearance) was, as usual, of the most enthusiastic kind. On the former occasion her performance of Beethoven's brilliant and imaginative "Programme-Sonata," inscribed by the composer with the suggestive title of "*Les adieux, l'absence, et le retour*," was again characterised by that poetic insight and depth of feeling, combined with a most marked clearness of exposition, which are the universally recognised artistic qualities of the lady. The same evening brought Spohr's deliciously melodious Nonetto in F major an earlier composition, in which the composer's general tendency to over-elaboration, and restiveness in harmonisation, is barely apparent. The work in question was splendidly executed by MM. Joachim, Zerbini, Svendsen, Lazarus, Dubrucq, Wotton, Wendtland, Piatti, and Reynolds. Herr Joachim played, in his usual grand style, Handel's Sonata in A major, and Herr Henschel, in songs by Handel, Brahms, and Rubinstein, again proved himself to be a most earnest and cultivated artist. At the first concert of last month Mr. Franklin Taylor was the pianist, the solo piece assigned to him being Beethoven's Sonata, Op. 7, in E flat, which he played with much refinement of style and great executive power. The same gentleman also took part in Mendelssohn's Pianoforte Quartett in B minor—a marvellous instance of the composer's early development—being assisted by MM. Joachim, Straus, and Piatti. Beethoven's Stringed Quartett in F, and a repetition of Brahms's *Liebeslieder-Walzer*, completed the programme of the evening. The second concert of the month included a Sextett in B flat by Brahms, a Trio in E flat (Op. 70) by Beethoven, and the Andante and Scherzo, for stringed quartett, by Mendelssohn. The Sextett, which has been repeatedly performed at these concerts, is one of Brahms's most admirable compositions, both as regards its unity of design and construction, and

the originality which manifests itself in the different movements; characteristics, which are not so clearly apparent in some of the composer's later productions. It is hardly necessary to add that the Sextett was finely executed by MM. Joachim, Ries, Straus, Zerbini, Pezze, and Piatti. Besides the Trio by Beethoven, in which she was associated with MM. Joachim and Piatti, Mdme. Schumann gave a splendid reading of her late husband's grand and almost unique variations entitled *Etudes symphoniques*, which called forth a genuine burst of applause on the part of a closely packed audience. Mdme. Sophie Löwe sang with good taste a pleasing drawing-room song by Miss Agnes Zimmermann, entitled "Only a year ago," as well as two "Volkslieder," by Mendelssohn and C. V. Stanford respectively. At the following concert the performance commenced with a Quartett in A minor by Schubert, a work eminently characteristic of the genius of a composer whose ever-flowing stream of exquisite melody is manifest—occasionally to an embarrassing extent—throughout his numerous compositions. The Quartett in A minor, while being the first of its class which Schubert has written, is also one of the most compact in its construction, and its performance again demonstrated to the greatest possible advantage the eminent qualities as leader of chamber-music possessed by Herr Joachim. Schumann's Fantasia in C major for Pianoforte, which, like all compositions of that master, betrays a most marked and powerful individuality, received a first rendering at these concerts by Mdme. Schumann. Mr. Barton McGuckin was the vocalist of the evening. We have already had occasion to speak of the exceptional advantages, both in the quality and flexibility of his voice, possessed by this gentleman. We may now add that a somewhat more marked pronunciation and accentuation would greatly add to the general declamatory effect of his delivery. The closing concert of the season, being the Director's benefit, took place on the 26th ult., on which occasion the programme offered, as usual, special attractions. Among the pieces announced we may instance a Prelude and Fugue for Violin by Bach, Hungarian Dance by Brahms-Joachim, Schumann's Carnival, for Pianoforte, and the same master's "Stücke im Volkston," for Pianoforte and Violoncello, as well as a Quartett (Op. 74) by Beethoven, and various vocal pieces.

ROYAL ACADEMY OF MUSIC.

At the Chamber Concert by the students of this Institution given on the 24th February, at the new Concert-Hall of the Academy, a cantata by Mr. Henry Smart, called "The Fishermidens," written for female voices, achieved a success which must have been highly gratifying to the composer, and reflected the utmost credit upon the young vocalists. The words, by Mr. F. E. Weatherly, tell a simple little story in appropriately simple but poetical language; the charmingly melodious and refined music of Mr. Smart proving with how much interest an accomplished artist can invest so unpretentious a trifle. The "Ballad of Lilian" (sung with unaffected expression by Miss Mary Davies) and the choral scena, "Hark, hark!" have sufficient dramatic merit to ensure due recognition in an opera; and although the instrumental accompaniment was represented solely by the pianoforte, under the skilful fingers of Mr. F. W. W. Bampfylde, a more elaborate colouring with orchestral resources was evidently constantly in the composer's mind. The other solo vocalists were Misses Kate Brand, Reimar, Ada Patterson and Orridge, and Mr. Walter Macfarren, under whose direction the work had been most carefully studied, conducted. The principal attraction at the Students' Orchestral Concert, which took place in St. James's Hall, on the 24th ult., was the performance of Schubert's fine Mass in E flat, for the first time in London. The production of so elaborate a work by pupils of an Academy may perhaps have been termed a bold experiment, but the result amply proved that confidence in the present resources of the Institution had not been misplaced. The religious fervour of the "Kyrie" was thoroughly realised by the choir, the

charmingly fresh and carefully-trained voices of the *soprani* being especially worthy of remark. The "Gloria"—more particularly the "Miserere nobis" and the fugue, "Cum Sancto Spiritu"—also well deserved the warm applause which was bestowed upon them, although the somewhat "severe" writing in the last-named movement obviously taxed the patience of the less musical portion of the audience. The canonic "Et incarnatus" (for one soprano and two tenors), the "Benedictus" (which was admirably sung throughout), and the melodious "Dona nobis," were evidently the gems of the work to those who could not appreciate the more elaborate portions of the Mass; but as all tastes were thus powerfully appealed to, the example set by our national institution will no doubt be speedily followed, and Schubert's greatest choral composition may then become as popular in this country as the most ardent lovers of the composer's works could desire. The solo parts were well rendered by Mrs. Irene Ware, Miss Orridge, Messrs. Tower, Seligmann, and Theiler. In the selection which followed, mention must be made of the intelligent and refined performance of Sterndale Bennett's "Barcarole" and "Presto Agitato," from his Pianoforte Concerto in F minor, by Miss Alice Heathcote; of an excellent reading of Mendelssohn's "Ronde Brillante," in E flat, by Miss Lyons, and of the effective singing of Miss Marian Williams and Miss Albu, the former in "Angels ever bright and fair," and the latter in Mozart's "Deh vieni." The concert concluded with the overture to "Athalie," which was rendered with much precision under the careful conductorship of Mr. Walter Macfarren, who held the band and choir well under control in Schubert's difficult music.

MR. HENRY LESLIE'S CHOIR.

A POWERFUL attraction at the first of these Concerts for the present season, on the 2nd ult., was the production of J. S. Bach's Motett for double choir, "Sing ye to the Lord," a work never before heard in London. Considering the enormous difficulties of this composition—which is entirely unaccompanied—every credit is due to Mr. Leslie and his admirable choir for the manner in which the contrapuntal intricacies were vanquished. The first movement was remarkably well given, the independent parts in the two choirs being steadily preserved, especially where the fugue is sung by the second choir. The chorale in the second movement was well maintained against the contrasted counterpoint given to the other choir. The joyful movement, "Praise ye the Lord," and the stupendous four-part fugue which concludes the work—although the subject of the latter piece was given out somewhat nervously—were sung with a precision which astonished even the most critical listener; and the overwhelming applause at the termination of the performance was indeed a fitting reward to the executants for the labour they must have bestowed upon the preparation of such exacting music. Palestrina's Motett, "Exaltabo Te," and Mozart's "Ave verum" also afforded an opportunity for the display of the best qualities of the choir; and amongst the solos was a graceful song by the Conductor, well rendered by Mr. Lloyd. Mention must be made, too, of the singing of Miss de Fonblanque and Miss Robertson, both of whom produced a decided effect; the first-named lady in Rossini's "Fac ut portem," and the second in an air from Graun's "Der Tod Jesu," in which, however, the display of her exceptionally high register evoked a larger amount of applause than her best friends should have desired. At the second concert, on the 20th ult., Bach's Motett was repeated with even increased effect, the choir having evidently gained confidence by the warm reception of the work at the previous performance. Herr Henschel created quite a sensation by his fine singing of Handel's "Oh, ruddier than the cherry" (translated into German), and being encored, returned to the platform and gave Rubinstein's "Es blinkt der Thau," accompanying himself on the pianoforte. The other vocalists were Madame Patey (who was highly effective in a well-written song by Mr. Leslie, "Under the spreading oak"), Mr. Alfred Kenningham and Mr. Richard Drummond, Mr. Sims Reeves (who was announced) being

too indisposed to appear. The Conductor's clever new part-song, "Resurgam," was enthusiastically encoresd, as was also that by Mr. J. G. Calcott, called "There is a garden in her face." The same compliment was awarded to Morley's Madrigal, "Now is the month of Maying;" and a good word must be given to Madame Varley-Liebe for her efficient violin-playing. Miss Bessie Stroud, Miss Orridge, R.A.M., Mr. G. Cosby, and Mr. F. A. Bridge were heard to much advantage in a quartett from Mr. Leslie's "Immanuel," and the Earl of Mornington's glee, "Here in cool groat." The room was very full.

MR. WALTER BACHE'S CONCERT.

EARNESTNESS in art is so abstractedly commendable that, much as we may differ from Mr. Walter Bache in his estimate of the compositions of Franz Liszt, we cannot but express our admiration of the manner in which he discharges his mission of pressing the claims of this remarkable, but eccentric genius, upon the attention of the English public. We certainly, however, should prefer his merely printing the programme of his performances, and allowing the music to speak for itself. We do not want to know the opinion of Wagner upon the art-work of his friend Liszt, nor to be told by Mr. Dannreuther what we ought to think when we hear a composer's work re-scored by somebody else; and at the concert of Mr. Bache at St. James's Hall on the 27th February, therefore, we could not but consider the little packet of letterpress with which so many of the audience were provided as rather an incumbrance than a guide to the due appreciation of the music. Chopin's second Pianoforte Concerto, which opened the concert, was finely played by Mr. Bache, who has evidently not only the will to bring forward the works of the special school to which he clings, but the ability to do them full justice. We quite believe that Chopin's weak point was his handling of the orchestra; but the effect of Herr Carl Klindworth's instrumentation patched on to the pianoforte part of one who originally thought out the work according to his own conception of what it should be was, to us, utterly detrimental to its enjoyment. To say nothing of the many changes in the score, the mere fact of occasionally hearing passages, originally written for pianoforte only, strengthened by the orchestra sufficiently proved that we were not listening to Chopin but to Klindworth; and not only, it may be added, was this important alteration unsanctioned by the composer, but it was made years after it was in his power to protest against it. The "Symphonic Poem," "Mazeppa," was so well played by the orchestra as to leave us but one regret—that so fine a body of instrumentalists should not be employed in rendering one of the great works in art. To say that Liszt's music is worthless would be absurd. Indications of real power exist throughout, but the eccentricity and even mannerism of the class of composition which now seems to rule "Young Germany" cannot be talked away by the most energetic disciples of the "music of the future," and the last note produced a feeling of relief amongst the hearers which few attempted to conceal. Liszt's second Pianoforte Concerto, in A major, again afforded Mr. Bache an opportunity of displaying his exceptionally fine powers of execution. The same composer's orchestral piece—also termed "Symphonic Poem"—"Les Préludes," was a welcome relief after the pretentious "Mazeppa." It is intended to illustrate a portion of Lamartine's "Méditations Poétiques," and has both grace and delicacy throughout, the treatment of the orchestra showing much originality, with an absence of that exaggeration which too often characterises the works of this composer. The same may be said of the "Loreley" ballad (also by Liszt), which was charmingly rendered by Mrs. Osgood, and warmly applauded. The concert was ably conducted by Mr. Manns.

EVERY credit is due to Mr. W. Lemare for the manner in which he conducts the Brixton Choral Society, and the desire he exhibits on all occasions to cultivate a love for the solid works both of the old and modern school of writing. The careful way in which the choruses are

studied evidences that both the members and the Director have their hearts in the task before them, and we freely accord to them all the congratulations they so richly merit. But if the concert on the 26th February, when Mr. J. F. Barnett's Sacred Cantata, "The Good Shepherd," and Herr Gade's "Crusaders" were given—with the organ and a stringed quintett as an accompaniment—was presumed to be of sufficient importance to invite the members of the Press and to challenge criticism upon the performance of two works which every musician knows demand a full orchestra, then we beg to differ from him. The choruses in both compositions were admirably sung; but, to those who knew the beautiful effects of Gade's picturesque score, the "Crusaders" was as bald and colourless as the pencil sketch of a great picture would be to the eye of an artist; and all the very good solo singing of Madame Worrell-Duval, Miss Coyte Turner, Mr. Dudley Thomas and Mr. J. L. Wadmore could not elevate the concert into more than a well-conducted rehearsal. In the "Good Shepherd," the best specimen of choral singing was the hymn, "Gentle Shepherd," and praise must also be given for the efforts of the vocalists already mentioned in the principal parts. The room was very full, and applause was freely accorded during the evening; but if Mr. Lemare be really desirous of appealing to a general public, he must either engage a competent orchestra or limit his ambition to the performance of compositions which can be adequately rendered by the small means at his command.

THE Concert given at St. James's Hall on the 16th ult., in aid of the funds of the Royal Normal College and Academy of Music for the Blind, was, as regards the rendering of the compositions, everything that could be desired; but we cannot say as much for the selection of the programme. To place Beethoven's Symphony in A and the same composer's Violin Concerto side by side with a rambling piece of musical incoherence, termed a Pianoforte Concerto, by Tschaiakowsky, and Wagner's "Ride of the Walkyries," from "Die Walküre"—a piece only endurable in its place in the opera—was scarcely a judicious proceeding, not only from the incongruity of the materials chosen to form an attractive concert, but from the fact of the performance being connected with an institution for the training of musical students. Of the execution of the two solos mentioned—the former by Mr. Hartwigson, and the latter by Herr Joachim—we can speak in terms of the highest praise, and must also say that the fine orchestra played Beethoven's Symphony to perfection. Part-songs were well given by a select choir of the pupils, and Miss Maggie Reece created a favourable impression by her unaffected singing of Wallace's "Sweet and low." Mention too must be made of the violin-playing of Herr Joachim's pupil, Mr. Henri Petri, who joined his master in the Adagio and Presto from one of Spohr's Duets, and displayed both a fine tone and finished execution. Herr Henschel's singing of Handel's "Revenge, Timotheus cries," was also a feature in the concert. Mr. A. Manns was the conductor.

MR. GYE's prospectus of the Royal Italian Opera for the coming season offers but little opportunity for comment; for with the exception of Verdi's "Les Vêpres Siciliennes," "Santa Chiara," by the Duke of Saxe-Coburg Gotha, Rubinstein's "Nero," Nicolaï's "Le Vispe Comare di Windsor," and Wagner's "Il Vascello Fantasma" "three at least" of which (according to Mr. Gye's usual cautious phraseology) will be produced, the old works are to be played over and over again, the only fresh interest in which will be created by the principal characters being occasionally filled by new aspirants for fame, the names of whom are unknown save that of Signor Gayarre, who was announced in last year's prospectus, and Signor Tamagno, who has managed to make us believe that his services are valuable by refusing to come (although engaged by Mr. Gye), and appealing to the law for protection, so that his appearance is somewhat problematical. The orchestra remains "unrivalled" as well as the chorus; and the conductorship will be, as before, entrusted to Signori Vianesi and Bevnigani. The season commences on the 3rd inst.

Psalms xxvii. 11; xvi. 12;
Acts i. 11; Psalm lxxviii. 18.

ANTHEM FOR ASCENSION-TIDE.

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TENOR
(Sve. lower).

BASS.

ORGAN.
♩ = 88.

Andante.

CHORUS.

p Leave us not, leave us

CHORUS. p Leave us

Andante.

p Sw. not, nei-ther for - sake us, O God of our sal - va - -

soft Gt. not, nei-ther for - sake us,

senza Ped.

p - tion. *mf* In Thy pre-sence is the

p O God of our sal - va - - tion. *f* is the

Gt. cres.

pp ful - ness of joy, . . . Leave us not, *pp* O God of

pp ful - ness of joy, . . . Leave us not, O God of

f *pp*

our sal - va - - tion.

our sal - va - - tion.

pp

Ped.

CHORUS. TREBLE. *Allegretto*.

accell. *Allegretto.* ♩ = 112.

Ye men of Ga - li - lee,

cres. *f*

senza Ped.

why stand ye ga - zing, gazing up in-to heaven? why stand ye ga - zing?

pp *f* *dim.* *pp*

why stand ye ga - zing? this same Je - sus, which is ta - ken up from you, from

pp *f* *dim.* *pp*

cres. *cres.*

you in - to heaven, shall so come in like man - ner, shall so come in like man - ner,

cres. *cres.*

as ye have seen Him go in - to heaven, as ye have seen Him go

in - to heaven.

Allegro.

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah, Thou hast led cap-ti-vi-ty

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Thou art gone up on high, Hal-le - lu-jah, Hal-le - lu-jah,

Allegro. ♩ = 120.

cap-tive, Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, and re- ceiv - ed gifts for men, Hal-le - lu-jah,

Hal-le - lu-jah, Hal-le - lu-jah, Hal-le - lu-jah,

Ped.

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven .

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

Hal - le - lu - - jah; yea, e - ven for Thine e - ne - mies, yea, e - ven

p Full Sw. cres. cres.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

for Thine e - ne - mies, that the Lord God might dwell a - mong them.

pp cres.

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

Thou art gone up on high, Hal - le - lu - jah, Hal - le - lu - jah, Thou art gone up on

f

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah, Hal-le -

high, Thou art gone up on high, Hal-le - lu - jah, Hal - le - lu - jah,

- lu - jah, . . Hal - le - lu - jah, Hal-le - lu - jah, . . Hal-le - lu - jah.

Hal-le - lu - jah, Hal-le - lu - jah.

- lu - jah, . . Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah.

Hal-le - lu - jah, Hal - le - lu - jah.

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah. A - - - men. . . .

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah. A - - - men. . . .

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah. A - - - men. . . .

Hal-le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah. A - - - men. . . .

$\text{♩} = 80.$

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AN excellent performance of Bach's "Passion Music" (St. Matthew) was given by the Albert Hall Choral Society on the 15th ult., under the conductorship of Mr. Barnby. The solos were efficiently rendered by Miss Anna Williams, Madame Antoinette Sterling, Mr. Cummings, and Mr. Thurley Beale, Madame Sterling especially distinguishing herself in the air, "Have mercy upon me" (the violin *obbligato* finely played by Mr. Pollitzer), and Mr. Cummings delivering the whole of the tenor recitatives with that fervour and purity of style so positively essential for their due effect. The choruses went extremely well, the Choraes creating, as usual, a profound impression upon the audience, and the movement, "Have lightnings and thunders," evoking the warmest marks of approbation, which, of course, might have been construed into an encore. Mr. Parker accompanied the recitatives requiring such aid on the pianoforte, and Dr. Stainer presided at the organ.

THE sixth and last of a series of Concerts in aid of St. Mark's and St. Mary's Schools took place on the 13th ult. at the National School Rooms, Lewisham. The programme was well selected, the vocalists being Miss Pulham (who gave two songs with good effect and was loudly applauded), Mr. Booth (who sang two tenor songs with feeling), and Mr. F. Furze (who sang Blumenthal's "Message" with much taste). Two glees were also well sung by the ladies from "The Elms," Blackheath. The vocal portions of the programme were varied by two flute solos, well played by Mr. White; the overture to "Masaniello," ably rendered as a piano duet by Mr. S. Jarvis and Miss Dunstan, and a couple of violin solos, excellently performed by Mr. Gatehouse. Mr. S. Jarvis (to whose exertions in conjunction with F. Furze, Esq., the Hon. Sec., much of the success of these concerts is due) conducted, and also officiated as accompanist.

WE have received the programmes of the eight "Peabody Concerts" given by the Conservatory of Music, at Baltimore, with some details of the working of the establishment. It appears that Mr. Peabody endowed his Institute with two millions of dollars, the interest of which was to be used to sustain the musical as well as lecture departments. The Conservatory at the present moment has 120 students, and the professors are the most skilful to be procured. There is an orchestra of 50 performers, and daily rehearsals are given, so that there is every prospect of the most gratifying results. In looking over the selection of music performed at the concerts we find most countries tolerably well represented, with the exception of England, the only compositions by British-born subjects being a Suite in A major, by H. W. Nicholl, and Bishop's "Tell me, my heart."

THE sixty-first Monthly Concert of the Grosvenor Choral Society was held at the Grosvenor Hall on Friday the 16th ult., under the conductorship of Mr. J. G. Callcott. A Mendelssohn selection formed the first part of the programme, including "How lovely are the messengers," "I waited for the Lord," the 43rd psalm, ("Judge me O God,") and "Hear my prayer," the solo in which was well sung by Mrs. Alfred Dye. The choir gave an excellent rendering of the 43rd psalm unaccompanied. Miss Turner was encored for her singing of "O rest in the Lord," and Mr. Henry Baker gave "It is enough" with good effect. The other vocalists were Miss Annie Geary, Miss Hellier, the Misses Clark, Mr. A. Lawrence Fryer, Mr. W. Powell, Mr. Nettleship, and Mr. W. Lloyd. Mrs. Alfred Dye and Mr. J. G. Callcott played the overture to Auber's "Zanetta" as a pianoforte duet.

THE specimens of "Vibration-Curves" forwarded to us by Mr. Joseph Goold, of Nottingham, most exquisitely drawn in colours, will, if we mistake not, create much interest in a subject which has lately, by Professor Tyndall and others, been brought prominently before the public. The figure upon each card, representing the vibrations of sonorous molecules under the influence of two musical sounds, is produced by copying the vibrations of a compound pendulum moving in two directions at right angles simultaneously. Apart from the excessive beauty of these

drawings, they may prove of much use in illustrating some of the principles of what may be termed "musical physics;" and we have much pleasure in aiding the inventor to give publicity to the result of his labours.

THE fourth and last concert of the series took place at the British Schools, Allen Street, Kensington, on Wednesday evening, the 21st ult. The first part consisted of the works of Rubinstein, the instrumental portion being capitally rendered by Mr. Shedlocke (piano), Herr Polonaski (violin), and Herr Lütgen (violinello), the Trio, Op. 52, in B flat, eliciting much applause. Mr. Stedman obtained encores for both his songs—"Thou'rt like unto a flower" (Rubinstein), and "I'll crown thee queen" (B. Tours); as did also Miss Jessie Royd for Brahms's "Lullaby." Mr. George Hooper was an efficient accompanist. These concerts are gradually obtaining the support they deserve, and the capital programmes issued reflect great credit upon the directors. Another series of four concerts is announced.

BACH'S Passion-music (St. John) has been given at St. Anne's Church, Soho, at the evening service on the Fridays in Lent. The deeply impressive music has been listened to by large congregations on each evening; and, while the general execution of the work has been thoroughly satisfactory, the rendering of the contralto solos by Miss Amy Gill has been most noteworthy, her singing having been marked by the highest devotional feeling and expression. Berthold Tours's setting of the Magnificat and Nunc Dimittis in F, specially instrumented by the composer, has been sung with excellent effect at each service. H.R.H. the Princess of Wales has been present at two of the services, and H.R.H. the Prince of Wales attended on the 16th ult.

THE St. George's Glee Union Concert of the 2nd ult. consisted entirely of music appropriate to the Lenten season, and commenced with the first part of Haydn's "Creation," in which the choir acquitted itself fairly well. The solos were sustained by Miss Denison, Mr. G. T. Carter, and Mr. Conrad King with good effect. In the second part, Mendelssohn's "Hear my Prayer," "O come let us worship," and "God is a Spirit" (W. S. Bennett), were excellent performances. The solo singers, besides those already named, were Miss Bessie Spear and Miss White. The accompaniments were admirably played by Mr. Corelli Bere (pianoforte) and Mr. C. P. Mann (harmonium). Mr. Garside conducted, assisted by Mr. Monday.

MR. GEORGE F. GEAR gave a Concert at St. George's Hall on the 20th ult., in the course of which he displayed much ability both as a composer and pianist, selecting for his solo performance his own well-written Sonata in C minor, and joining with MM. Wiener and Pettit in Mendelssohn's Trio in D minor. He also played with much effect Rubinstein's Valse Caprice; and songs of his composition were well rendered by Madame Wynne and Mr. E. Lloyd. The other vocalist was Madame Patey, who was encored in Gounod's "Quand tu chantes." The concert-giver was assisted by Mr. W. Ganz in the accompaniments to the vocal music.

THE South Norwood Musical Society gave its sixty-fifth concert on the 19th ult., when Weber's Mass in G formed the chief item in the programme. Miss Bessie Stroud and Mr. Albert James assisted the Society in the solo music, the quartet of voices being completed by Miss Bawtree and Mr. E. K. Fell. The performance was a good one, the choir singing with great spirit, and the principal vocalists with much taste and finish. The second part of the concert was miscellaneous, the most noteworthy feature being Bishop's "Daughter of Error," with Miss Bessie Stroud as soloist. Mr. W. J. Westbrook, Mus. B., Cantab., conducted, and Miss Wheeler accompanied.

IN the Caxton Commemoration and Printing Exhibition, which is to take place in June next, music printing is to form an important item. The collection of specimens and direction of this portion of the exhibition has been entrusted to a sub-committee, consisting of Messrs. W. A. Barrett, W. H. Cummings, and W. G. Cusins, Sir George Elvey, Messrs. W. Henderson, E. J. Hopkins, Alfred Littleton,

Charles K. Salaman, and Dr. Stainer. Owners of rare examples of early printed music, who are willing to assist in the exhibition, can obtain the necessary particulars from any member of the committee.

A CONCERT was given on the 20th ult., by members of the vocal class of the Walworth Literary and Scientific Institute, assisted by Madame Adelina Moritz, Miss La Marchant and the Messrs. Pickering, Mullerhausen and others. The first part consisted of a Cantata by J. J. Haite, "Abraham's Sacrifice" which was very fairly given. Madame Adelina Moritz sang the music allotted her most charmingly. Miss La Marchant was encoired in "Within a mile of Edinbro' town" and Mr. Mullerhausen in "Once again." On the whole, the concert reflected great credit on Mr. Reeves, the conductor.

MANY inquiries having been made respecting the position of the Purcell Society, we are requested to state that it now numbers 149 members. The first work to be published, the "Yorkshire Feast Song," is in the hands of the engravers, and the "Timon of Athens" is also ready to print. It is hoped, therefore, that these two works will be issued in the course of a month or two. All interested in the object of this Society should lose no time in joining it; for it will be seen that the number of members already enrolled is not so large as could be wished.

ON the 15th ult. Mr. J. B. Balfour gave his first evening concert at the Horns Assembly Rooms, Kennington. The vocalists were Mdles. Agnes Drummond, Josephine Pulham, F. Wydford, A. Harold, and A. Leigh, Messrs. Delamere, Vitten, A. Booth, and W. Hardy, all of whom gave satisfaction. Encores were awarded to Miss Josephine Pulham and Mr. Balfour. Miss Adelaide Pulham and Mr. E. Phillips contributed pianoforte solos, and Mr. Kensett two violin solos. Mr. C. P. Mann presided at the pianoforte.

MISS MARTHA HARRIES gave a Concert at the Shore-ditch Town Hall, on Thursday evening, the 8th ult., before a large audience. The artists were Mdme. Edith Wynne, Miss Lizzie Evans, Miss Marian Williams, Miss Mary Davies, Mr. James Sauvage, Mr. Frank Ward and Mr. H. P. Matthews, vocalists; Mr. Brinley Richards, solo pianoforte; and Mr. John Thomas, harpist. An excellent programme of popular music was exceedingly well rendered. Mr. Arthur J. Barth was an efficient accompanist.

A MUSICAL performance by the pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 9th ult., when a carefully selected programme, chiefly of classical music, was excellently rendered, under the able conductorship of the Society's instructor, Mr. Edwin Barnes. During the concert the Dead March in "Saul" was played, in memory of the late G. Avery, Esq., Honorary Superintendent of the Institution.

A VERY well-attended Concert was given on Friday, the 16th ult., in the Myddelton Hall, Islington, at which Madame Edith Wynne, Misses Mary Davies, M. Williams, L. Evans, Bolingbroke, and Messrs. Lewis Thomas, Gordon Gooch, and James Sauvage, were the vocalists. Monsieur Albert contributed a violoncello solo, and Herr Polonaski, a "Cavatina," by Raffi. Signor Randegger conducted with his usual ability, and was assisted by Mr. G. Hooper.

A CORRESPONDENT informs us, with reference to Mr. Henry Leslie's announcement of Bach's Motett, "Sing ye to the Lord," being performed by his choir "for the first time in England," that the work was given on the 12th May, 1870, by the "Windsor and Eton Amateur Madrigal Society," under the conductorship of Sir George Elvey. The production of so abstruse a composition by what may be termed a country Society is assuredly an event to be proud of, and we willingly give publicity to the fact.

THE third Annual Concert of the Holloway Choral and Orchestral Society was given at the Athenæum, Camden Road, on the 26th February. The programme comprised excerpts from Mendelssohn's "St. Paul," Haydn's

"Surprise" Symphony, a Trio by Reissiger (Op. 58), admirably played by Mr. Bent (violin), Mr. T. Serjeant (violoncello), and Miss Bent (piano), and miscellaneous selections. Mr. H. Spencer, jun., conducted.

THE members of the St. Michael's Choral Society, Southwark, gave their first Sacred Concert, in St. Michael's Schools, on the 13th ult. The programme was admirably arranged, and well carried out. The principal vocalists were Miss A. Tapp, Miss E. Howgate, Miss A. Bear, Miss O'Bray, Messrs. Cooke, Nobbs, Winfield, Mott, and Irons. Mr. J. Fimister, organist of St. Michael's Church, ably accompanied throughout the evening.

THE following gentlemen were presented by Professor Macfarren on Thursday, the 22nd Feb., when the degree of Bachelor of Music was conferred upon them by the Vice Chancellor: Horton Claridge Allison (St. John's), John Morgan Bentley (Downing), Charles Joseph Frost (Sidney), Walter Edward Lawson (Queen's), George Oakey (St. John's), Edwin Charles Such (Trinity).

THE Southwark Choral Society gave its Annual Concert on the 20th ult., when a selection from Handel's "Joseph" was performed, and well received by a large audience. The second part of the Concert was miscellaneous. The vocalists were Mrs. J. West, Mrs. W. Shoveller, Mrs. Underwood, Miss Dear, and Mr. Bunker, and Mr. H. W. Harper (piano). Mr. Courtney conducted.

MISS MARION WOODS gave a Concert at Ladbroke Hall, Notting Hill, on Monday, the 26th February, assisted by Miss Kate Hardy, Madame Liebe Konss, Mdle. Alferri, Mr. Bayley, Mr. Newton Baylis, Mr. Barker, and Mr. Maisey. The programme was well selected and the songs excellently rendered, Miss Woods and Miss Hardy being especially well received.

WE regret to announce the death of Mr. James Frederick Hill, who was for twenty-five years Choral Master at the Norfolk and Norwich Musical Festivals, relinquishing this post only when failing health demanded a cessation of such arduous duties. Mr. Hill was well known and much respected both in London and provincial musical circles.

THE 139th anniversary Festival of the Royal Society of Musicians will take place at Willis's Rooms, on the 18th inst., under the presidency of the Right Hon. Lord Skelmersdale. As usual, many eminent members of the profession have already volunteered their services on the occasion.

It is proposed to publish by subscription a Set of Eighteen Organ Preludes and Fugues by the Rev. Sir F. A. Gore Ouseley, Bart. Subscribers' names will be received by the composer (St. Michael's College, Tenbury), or by the publishers, Messrs. Novello, Ewer and Co.

MR. MAPLESON merely announces that he will open Her Majesty's Theatre for his opera season on the 28th inst., reserving any details of the progress of his "Grand National" Lyrical establishment on the Thames Embankment, we presume, until the issue of his prospectus.

WE understand that the Alexandra Palace has been leased to Messrs. Bertram and Roberts, and will be reopened early in May.

AN International Exhibition, representing the historical development of music, is to take place at Bologna.

REVIEWS.

Paul et Virginie. Opéra en Trois Actes et Six Tableaux. Poème de Jules Barbier et Michel Carré; Musique de Victor Massé. [Paris: Theodore Michaelis.]

THE important work before us, the latest composition of one who occupies an important and prominent position among living French composers, was produced for the first time on the 15th of November last at the Opéra National-Lyrique in Paris. M. Massé is no novice at operatic composition; in the "Dictionnaire Lyrique" or M. Clément no less than eighteen works from his pen are

enumerated. So far as we are aware, however, only two of these have made their way to this country, both of which, *Les Noces de Jeannette* and *Galathée*, were given by the French Opera company which visited London two years ago. These works, moreover, were written more than twenty years since; and it is not surprising to find that *Paul et Virginie* shows traces of the influence on the composer of more than one of his illustrious contemporaries. To this point we shall refer presently; but will first say a few words about the libretto.

The story of Paul and Virginia by Bernardin de Saint-Pierre is probably so well known to our readers that any sketch of it would be superfluous. The subject is pastoral or idyllic, rather than dramatic, and would hardly appear at first sight well adapted for transformation into an opera. Yet this is by no means the first time that the experiment has been tried. French operas founded upon the same work were produced by Rodolphe Kreutzer in 1791, and by Lesueur in 1794; and there also exists an English *Paul and Virginia*, by W. Reeve and Mazzinghi. MM. Barbier and Carré, two of the most experienced librettists in France, among the best known specimens of whose workmanship are the textbooks to *Faust* and *Dinorah*, have adhered as closely as they could to the outline of the original tale, though certain modifications have been inevitable in adapting it to the stage. The most important of these is the greater prominence given to the episode of the fugitive negress for whom Virginia intercedes with her master, a rich planter, who receives in the drama the name of Sainte-Croix. This episode occupies a large portion of the first act. The second act is chiefly taken up with the events leading to the departure of Virginia for Europe; while the third act, which is considerably the shortest of the three, presents the return of Virginia, the shipwreck, and her death.

The question has of late been often discussed how far the example and procedure of Richard Wagner was likely to exert an influence on the future of dramatic music. It is not probable that many composers would write a "music-drama" (to use Wagner's own term) on the plan of *Tristan and Isolde*, or the *Ring des Nibelungen*; but it is impossible for any unprejudiced observer not to perceive that indirectly the innovations he has introduced have been most important in their effects. It is not only in recent German operas (such as Goetz's *Widerspänstigen Zähmung* or Goldmark's *Königin von Saba*) that this is apparent; we see the Wagner influence even in Verdi's latest opera, *Aida*, and in the present work. This influence shows itself in the greater importance given to the connection of the music with the words, as well as in the care taken in the choice of a libretto. Formerly any verses were thought good enough to set to music, and many standard operas have weak, not to say absurd, libretti. Look, for instance, at Mozart's *Zauberflöte* or *Così fan tutte*, or at Weber's *Euryanthe*, the two latter of which may mainly thank their weak textbooks for the fact that they are almost banished from the stage. There is a growing tendency to attach more importance to this department of opera, and though, from its subject, we do not consider *Paul et Virginie* one of MM. Barbier and Carré's most successful libretti, it is yet far above the average of opera-books. But, further, the influence of Wagner appears in the music itself. The use of "Leitmotive"—leading themes, indicating situations or characters—which plays so important a part in Wagner's operas, is to some extent to be found in this work; while the orchestra is treated in the symphonic style rather than as a mere accompaniment to the voices. Moreover, though many detached numbers are to be met with in the work, we also find on the whole a closer connection between the different pieces than is mostly the case in operas not of recent date; while, lastly, the old-fashioned recitative (the so-called *recitativo secco*) is to a great extent discarded, the declamatory passages being in most cases accompanied by some characteristic design in the orchestra. All these points show progress of thought; they are all steps in the right direction; and in these respects M. Massé's latest opera contrasts favourably with such of his earlier works as have come under our notice.

It is very difficult by any mere verbal description to give a clear idea of any musical composition; nor would it be possible by any quotations in music-type short enough for insertion in these columns to do justice either to the ideas or to their treatment. Speaking in general terms, we should say that *Paul et Virginie* is an interesting production of a highly developed talent, rather than a work of positive genius. M. Massé possesses a genuine vein of melody; but, while free from plagiarisms, much of it produces the impression that something like it has been heard before, though we should be puzzled to say where. The music, too, is frequently very dramatic in feeling, and, so far as can be judged from reading the score, must, we should think, be very effective on the stage. It would take us too far to analyse separately each movement of the opera; and a bare catalogue of titles would be of little interest. It will suffice to refer to one or two of the more striking numbers. In the first act, the opening duet for the two mothers, Marguerite and Madame de la Tour, is very pretty, and characteristically French in its style; the chorus "Un navire entre dans le port," while familiar in its rhythm, produces a peculiar effect from the doubling of the soprano part by the instrumental basses two octaves lower throughout, while the other voices give full harmony, thus producing very curious "consecutive octaves." The duet between Paul and Virginia contains many charming passages, not unmingled with some commonplace cadences and embellishments. The whole finale of the first act is excellent.

The second act we consider on the whole the finest of the three. We may especially note the scene between Paul and his mother, in which the declamatory style of the music and the importance given to the accompaniments show perhaps more clearly than any other part of the work the influence of Wagner already referred to, and the great duet between Paul and Virginia, culminating in their mutual oath of fidelity, "Par le ciel qui m'entend," the theme of which has been already heard in the overture, and is met with again at the close of the opera. Virginia's air, "Bruits lointains," is a number written apparently as an opportunity of display for the *prima donna*; it is one of those pieces of florid vocalisation that may be found by dozens in Italian and French operas; and it seems like a concession made by the composer to public taste. In the third act we find but little that requires notice; the best number, we think, is Paul's air in which he reads Virginia's letter.

It is only needful to add in conclusion that from the reports of the musical critics the work appears to have met with very complete success; and it may, we think, be taken as a fairly representative work of the modern school of French opera.

Hercules. An Oratorio, composed in the year 1744, by George Frederick Handel. Edited, and the Pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout. [Novello, Ever & Co.]

Now that some of the lesser-known Oratorios of Handel are beginning to see the light, it may be hoped that "Hercules," the many beauties of which have been long revealed to those artistic treasure-hunters whose researches are uncontrolled by the fashion of the hour, will receive due recognition; for although some of the solos, and even choral pieces, are moulded too much according to the conventional pattern of the time, the work contains many numbers of surpassing grandeur, amongst which may be cited the chorus which closes the first Act, "Crown with festal pomp," the jubilant character of which would assuredly move the most apathetic audience to enthusiasm. It is well known that this Oratorio, or "Musical Drama," as it was announced in the *General Advertiser* of the 1st January, 1745, was relied upon, with "Belshazzar," which was composed just before it, to repair Handel's losses during the Lent of 1744, but the opposition of the nobility was too strong for him; and after frequently giving performances to almost empty houses, he was compelled to retire from the unequal contest. By means of the excellent Octavo Edition now issued, "Hercules" will no doubt

speedily make its way to popular favour, and Handel-lovers will anxiously await the time when it shall be brought up for public judgment. It is almost needless to say that Mr. Prout's careful editorship is apparent in every page of the work, and that the pianoforte accompaniment is well considered throughout.

Comala. A Dramatic Poem, after Ossian; for Solo, Chorus, and Orchestra, set to music by Niels W. Gade. The English version, translated from the German of Dr. Klengel, by Rev. J. Troutbeck, M.A. [Novello, Ewer & Co.]

THE success of Herr Gade's "Crusaders" at the last Birmingham Festival will materially increase the interest in the production of "Comala," which is announced to be given during the coming season by the Bach Choir. This well-timed edition of the work, for which the metronome marks have been expressly added by the composer, will of course only give a faint idea of its effect in the concert-room; for in a dramatic composition like this so much depends upon the instrumental colouring, and Gade's mastery over the resources of the orchestra is too well known to need assertion. The composer has thoroughly caught the spirit of Ossian's poem, the martial character of which is faithfully reflected in the choruses for male voices, "Up, sound ye the horn," and "Far fled is the foe." Many of the calmer choral pieces, too, most of which are interwoven with soli for female voices, are full of beauty. Like all the works of this composer, "Comala" evidences an earnest sympathy with the text; and without any undue display of profundity, the touch of the artist is apparent throughout. The pianoforte part is well arranged, and the translation from the original German reflects the utmost credit upon the Rev. J. Troutbeck.

Songs; Composed and in part written by the late Rev. John Park, D.D., St. Andrew's, with introductory notice by Principal Sharp, LL.D., St. Andrew's. [London: Arthur Allison. Leeds: Archibald Ramsden.]

As it is possible that many of our readers may not know the name of the composer of this collection of songs, we must preface our remarks upon the volume by saying that he was a Presbyterian minister whose cultivated taste led him to spend his leisure time not only in acquiring skill as a pianist, but in setting poetry of the highest-class writers to music, and even in supplying words of his own. As he was entirely self-taught, it seems strange that looking critically through his music, we should light upon so few harmonies which seem to require revision, and that we should meet with scarcely any positive grammatical errors. There can be no doubt that melody was Dr. Park's especial gift; and had he been a more solid musician, the thinness occasionally apparent in the treatment of the instrumental portion of his compositions would have been replaced by more enduring and artistic workmanship; but as the songs stand, they will be acceptable to all who admire purity of style and unaffected expression. From so large a number it is impossible to do more than select a few for special praise; but amongst those which please us most are the "Fisher-wife's song," "Good night! ah no," "When the lamp is shatter'd" (which shows much musical feeling, although somewhat patchy in effect), and "When daisies pied." The volume is well got up, but there are some crotchets which should be quavers (as, for instance, the last note in the accompaniment, bar 3, of "When the lamp is shatter'd"), all of which could be easily altered.

The Ocean. Part-song. Poetry by Barry Cornwall.

Sweet Spring. Madrigal. Composed by W. W. Pearson. [Novello, Ewer and Co.]

MUSICALLY considered, the first of these compositions is highly meritorious, but in many parts the words are scarcely well expressed. The line "Thou symbol of a drear immensity," for example, is set to a melodious strain by no means in keeping with the subject, and we cannot admire the bass voice rising a fourth on the syllable "ty," and afterwards singing a pretty little descending phrase to the word "immensity." There are many good points, however, in the song, which is well-voiced throughout. "Sweet Spring"

has a somewhat conventional theme, that unfortunately obtrusive bird the cuckoo giving us his well-known major third (which, by the way, we never hear save in musical compositions), and also bringing some of his companions to aid him in the sylvan concert. To those who admire this species of composition, the song will no doubt be welcome.

Life of Chopin, by Franz Liszt. Translated from the French by M. Walker Cook. [William Reeves.]

As a rhapsodical criticism upon the genius and writings of Chopin this volume will be welcomed by all who believe that one who can so eloquently interpret the most abstruse compositions of the great Polish composer with his fingers is fully justified in also using his pen to spread still more widely a knowledge of his works in the great world of art. Considering that the book contains only eight chapters, and that the birth and early career of Chopin are not treated of until chapter vi., it is certainly a misnomer to call it a "Life" of the artist; but the masterly analysis of the inner meaning of his pianoforte works amply compensates us for any shortcoming in other respects. We are glad to find that so ardent an admirer of Chopin as the author of this treatise agrees with us that the composer was not at his best when he attempted to write in classical form. "His Concertos and Sonatas," he says, "are beautiful indeed, but we may discern in them more effort than inspiration." Precisely so; and let us also endorse every word of the sentence which follows:—"He was one of those original beings whose graces are only fully displayed when they have cut themselves adrift from all bondage, and float on at their own wild will, swayed only by the ever-undulating impulses of their own mobile natures." There can be no possible reason why this "wild will" should not have free play in the production of such exquisitely coloured sketches as Chopin has left us; but let us not run into the danger of believing that form should be set aside because such an erratic nature could not bend to its conditions. Not the least interesting part of this book is the graphic sketch of Poland; the remarks upon the Polonaise and Mazourka showing us how truly national are the specimens of these dances, which rank amongst the best of Chopin's smaller pianoforte works. We can also readily believe that the composer's style of playing his own music was perfectly unique; but lest our readers should believe that any cold words of ours can at all describe it, let us put upon record Liszt's own impression of its effect. "We could not hope to convey," he writes, "to those who have never heard him any just conception of that fascination so ineffably poetic, that charm, subtle and penetrating as the delicate perfume of the vervain or the Ethiopian calla, which, shrinking and exclusive, refuses to diffuse its exquisite aroma in the noisome breath of crowds, whose heavy air can only retain the stronger odour of the tuberose, the incense of burning resin." As we confess to be amongst "those who have never heard him," we have no right to question one word of this glowing eulogy.

Amongst the many portions of the volume which will arrest the attention of the artistic reader may be mentioned the account of the improvised evening with Chopin when he lived at the Chaussée d'Antin. His apartment was only lighted by some wax candles, "grouped round one of Pleyel's pianos, which he particularly liked for their slightly veiled yet silvery sonorousness and easy touch." And then amongst the guests assembled were Heine, Meyerbeer, Adolphe Nourrit, Hiller, and Madame Sand—a fit audience indeed for one whose poetical temperament was so nurtured by sympathetic surroundings.

No one knew better than Liszt the sensitive nature of Chopin; and it is impossible to avoid feeling a deep sense of gratitude to his biographer for so delicately touching those peculiarities of his character which might otherwise have been misinterpreted by the world. He cared not, indeed, for what is usually termed "society," yet many will be surprised to learn that "he spent whole evenings in playing blind man's buff with the young people, telling them little stories to make them break into the silvery laughs of youth, sweeter than the song of the nightingale." The story of his illness is indeed painful. From the year

1840 even motion became difficult, and at length he could scarcely ascend the staircase without experiencing a sense of suffocation. At Nohant, where he "suffered less," he composed many pieces, which he afterwards brought to Paris. In spite of the decline of his physical powers, however, he came to England, where the fame of his works had long preceded him. It is needless to record how he was received in London. "He was presented," it is said, "to the Queen by the Duchess of Sutherland, and the most distinguished society sought the pleasure of his acquaintance." His last public performance was at a concert given for the Poles, and then he returned to Paris, where his constitution, additionally shattered by his exertions in London, completely broke down, and on the 17th October, 1849, he peacefully passed away.

We have already said that the book before us is a rhapsody; but it must be remembered that its author is no *dilettante* admirer of Chopin, but an earnest fellow-worker in the art which he ennobled. Let us therefore contribute our good word to help it forward, as we would tend a flower which springs up spontaneously over the grave of one we loved.

Richard Wagner à Bayreuth. Par Frédéric Nietzsche. Traduit par Marie Baumgartner. [Schloss - Chemnitz, E. Schmeitzner. London: F. Wohlaue.]

THIS is a very able translation into French of a small volume originally written in German, wherein the author, a professor of the University of Basle, presents to his readers an enthusiastic study of the individuality, artistic and moral, of the poet-composer of the *Nibelungen Tetralogy*. The general tendency of the book may be gathered from sentences such as the following, which we quote in translation: "In the realms of Art, this"—viz., the artistic strivings of Herr Wagner, which terminated in the *Tetralogy*—"was like a first voyage round the world; a voyage at the end of which was discovered, as it appears, not merely a new art, but art itself." And again: "It is true, the isolated appearance of a great artist might be the result of chance; but the successive appearance of a long series of great artists, such as the history of modern music reveals, . . . points to the conclusion that the forces at work were not those of mere chance but of an absolute necessity. And this necessity is the problem of which Wagner gives us the solution." Fascinated as he is by the contemplation of his hero, the author does not escape that one-sidedness of judgment which characterises the school to which he belongs, neither does he, to our thinking, succeed in his attempt to establish the position which that remarkable genius will finally occupy in the great Republic of Arts. Nor is it advisable or indeed possible, as yet, to form a conclusive opinion in that direction. Hence, in this portion of the book its contents necessarily partake somewhat of the nature of a prophecy, while the language employed becomes occasionally raised into the sphere of poetic diction. Readers possessing already some knowledge of the works of Herr Wagner will, however, peruse this little volume with much interest. It is a thoughtfully written essay on a phase of modern artistic consciousness, the importance of which no one will affect to ignore, and the high tendency which pervades it throughout will retain for it the sympathies even of those who, after perusal of the first few pages, may find it impossible to keep pace with the writer's unbounded admiration for the poet-composer of whom he treats.

Second Sonata for Pianoforte and Violin. By Walter Macfarren. [Novello, Ewer and Co.]

A CLOSE examination of this work—which so favourably impressed us at Mr. Macfarren's concert last season, when it was performed by the composer and M. Sainton—strongly confirms the opinion we then expressed of its merits. The flowing melodious theme commenced with the violin, which opens the first movement, is so charmingly harmonised—the full close being skilfully warded off until the entry of the pianoforte solo—that the attention is at once arrested. The second subject, in the relative minor of the dominant, forms a good contrast; and the return of the

leading motive in the same key, in the dominant, and afterwards, preceded by brief modulations, in the original key, is extremely striking. The "Intermezzo" is full of character, the quaint theme, at first given out simply, deriving much effect from being accompanied with broken chords, the last few bars of this little Interlude being especially worthy of praise. The slow movement, in the dominant, although short, attracts by the tuneful character of the principal subject, and the effective manner in which the passages are written for both instruments. The final Rondo starts at once with a bold theme for the violin, repeated by the pianoforte, the original key being gained by a dominant seventh so fresh and unexpected, after the long repose upon the former seventh, as to convince us that Mr. Macfarren can work out of the conventional groove without degenerating into affectation or eccentricity. There is much musicianlike writing throughout this Finale, the modulations being especially happy, and the movement forms a worthy climax to a Sonata which will assuredly materially enhance its composer's reputation. We shall be glad if this recent addition to the limited store of English classical art should be selected for performance during the coming season by some of the many chamber concert-givers who do not systematically exclude the compositions of British writers.

Magnificat and Nunc Dimittis, in G. By H. Walmsley Little. [Weckes and Co.]

THIS is an evening service which, while by no means too difficult for average choirs, will be found sufficiently interesting and effective to be worthy of their notice. The "Magnificat" of course furnishes more scope to the composer, but both pieces, though not of a character requiring any detailed analysis, can be safely recommended.

Twelve Offertory Sentences. Set to music by F. W. Hird. [Novello and Co.]

THOUGH we think somewhat unequal in merit, these sentences are simple and well adapted to their purpose. Among the best we consider No. 1a, "Let your light so shine before men," No. 5, "Zachæus stood forth," and No. 8, "To do good and to distribute." If some of the numbers are of no great interest, it is not a cause for surprise; as few things are more difficult than to say anything really worth listening to within the compass of from twelve to sixteen bars.

The Office of the Holy Communion, by H. E. Hodson (Simpson and Co.), is so extensive a work that it might almost be described as a short Mass in English. Indeed, in reading it through, we have once or twice been inclined to suspect from the rhythms that it was originally composed to a Latin text. Mr. Hodson's music flows on very agreeably, and has plenty of spirit, besides showing a good feeling for the sentiment of the words. We confess our inability, however, to understand whether the accompaniment is intended for organ or piano. If the former, the bass part is by no means well written, octaves for the left hand being (to say the least) undesirable, and notes being marked which are not on modern key-boards; if for the latter, chords are written which no two human hands can reach. Composers should be careful in such matters, as they often materially affect the success of their works.

Benedicite, in E flat, by Haydn Keeton (Novello and Co.), is a simple chant setting of the canticle which will be found useful for parochial choirs.

FOREIGN NOTES.

It is now definitely announced that the projected repetition of the Bayreuth "Festspiele" will not take place this year. Among the reasons which influenced Herr Wagner in thus departing from his original intention must, no doubt, be numbered the prevailing uncertainty in political affairs, as well as the continuance of the depressed condition of all branches of commerce and industry, both in Germany and elsewhere. If report may be credited, the state of the master's

health, too, is such as would make a period of comparative rest very desirable to him. But even under far more favourable auspices it would be almost a matter of impossibility to constitute into anything like working order, within the space of a few months, the newly-formed "Society of Patrons," upon whom the material support of that national undertaking entirely devolves, and—unless the subvention asked for by Herr Wagner and his friends should eventually be granted by the German Parliament—will have to devolve in the future. The Model Performances of the Nibelungen Tetralogy, then, are postponed until next year. In the meantime more or less important fragments from the giant-work are preparing the way to its more general appreciation, and are preaching the doctrine of the new "Art-Work" in concert-rooms all over Germany. The Funeral March from "Götterdämmerung" and the Cavalcade from "Die Walküre," which were the first to be separately introduced to the general public, have since been followed by whole scenes from "Rheingold" and "Walküre," as well as by isolated pieces from these and the other two opera-dramas forming the Tetralogy. It was left to Vienna, however, to give the first complete representation, since the Bayreuth Festival, of "Die Walküre," which, after the most careful preparation, took place on the 6th of last month. The general *mise-en-scène* was in many respects a *fac-simile* of the Bayreuth original, the whole being under the direction of Herr Hans Richter, the excellent Conductor of the "orchestra of virtuosi" at Bayreuth, while Mdme. Materna again impersonated *Brünnhilde* and Mdme. Jaide one of the Amazon maidens. Decorations and costumes are executed from designs of Herren Hofmann and Döpler.

On the occasion of her recent second visit to the Austrian capital, Mdme. Christine Nilsson sang the part of Elsa, in "Lohengrin," for the first time in German, and, apart from a certain restraint which the use of a newly acquired language imposed upon her acting, delivered herself of her task to the universal admiration of the public.

That remarkable *lusus naturæ* which some thirty years ago first delighted and perplexed opera-goers with the marvellous range and flexibility of his voice, the tenor Theodor Wachtel, is just now engaged upon a series of performances at the Royal Opera of Berlin. According to the *Allgemeine Deutsche Musik Zeitung* the attractive powers of the great singer are still unabated, the house being overcrowded every night of his appearance, while his voice has lost none of the special qualities which have so long distinguished its fortunate possessor from all other tenors. His *répertoire*, on the other hand, remains equally unchanged, being confined to some half-dozen operatic parts; his general artistic tendencies too appear to have been little influenced by the progress of time. In short, tenors may come and go, but Wachtel goes on for ever.

A revival has recently taken place at the Berlin Opera of Spontini's once popular opera, "Fernando Cortez," with the tenor Niemann in the title rôle, previous to the retirement of that eminent artist from his permanent engagement at the Prussian capital. He retires upon a yearly pension of £225, and will in future appear at the above institution during three months of the season, receiving some £37 for every performance.

The Spanish violin-virtuoso Sarasate, who is at present engaged upon a concert-tour in Germany and Austria, continues to create a sensation wherever he goes. At Dresden, where he had the honour to play at a Court Concert before the King of Saxony, the latter presented him, at the end of the performances, with a valuable ring as a tribute of his admiration.

With reference to a Concert recently given at Dresden by the eminent pianist Paul von Schölzer, a critic of that town, Herr L. Hartmann, offers the following interesting remarks. After recording his due appreciation of the performer's exceptional technical powers and true artistic feeling, the writer dwells upon the marked contrast between Herr Schölzer's rendering of classical and of essentially modern music, and concludes as follows:—"This new virtuoso combines in himself both the advantages and the shortcomings which characterise our time. The gradual disappearance of the old social and political state of things,

the removal of "authority" from its pedestal, and the establishment, in its stead, of "individualism," have affected all arts alike, and, while attaching undue importance to individual manifestation, have brought about the utter disregard of all form. In these facts must be sought the explanation of the phenomenon of an eminent virtuoso like Herr von Schölzer executing with marvellous perfection a most difficult Rhapsody by Liszt, whereas his exuberant powers are applied with no effect to a simple clear Sonata."

Miss Clara Meller, of London, the accomplished young pianiste, whose successful *débüt* at the Gewandhaus and other concert institutions of Leipzig we have recently had occasion to notice, has since appeared, in company with Mdme. Peschka-Leutner, in a series of concerts given in various parts of Germany and Holland, creating everywhere a most favourable impression upon the audience as to her high qualifications for the instrument of her choice. At a concert of the "Musical Society" of Cologne, under the direction of Herr Seiss, Miss Mary Dulcken, likewise of London, gave a most successful rendering on the pianoforte of pieces by Mendelssohn, Hiller, and Liszt. The local papers speak in the highest terms of the young lady's exceptional talent and excellent musical training. She is a pupil of Herr Seiss.

At Darmstadt, an interesting concert, vocal and instrumental, was given by the gifted composer Robert Emmerich, consisting chiefly of selections from his own numerous works, which certainly deserve to become more widely known. Overtures and several scenes appertaining to his two Operas, "Der Schwedensee" and "Van Dyck," as well as a movement from a Symphony, formed the chief attractions of the programme, the auditors being most enthusiastic in their appreciation of the modest master's talent. We hear it will not be long before the above-mentioned Operas will be represented on the stage of the Darmstadt Theatre.

The death is announced by the German papers of the well-known dramatic poet S. H. von Mosenthal, which took place at Vienna, on February 17th. Although his fame was first established by his popular dramas of "Deborah" and "Sonnenwendhof," which have remained on the *répertoire* of the German stage to this day, Mosenthal has subsequently become more widely known by his excellent *libretti* to operas by Rubinstein, Nicolai, Goldmark and many others, all of which are characterised by a rare dramatic insight and a thorough knowledge of stage requirements. Mosenthal was born in 1821 at Cassel.

The fiftieth anniversary of the death of Ludwig van Beethoven occurred on the 26th ult., on which occasion special performances in commemoration of the event were held at all the principal art institutions of Germany.

To the list of names, given in our last number, of composers whose memory is to be honoured by the erection of monuments must be added that of Spohr, whose statue will ere long grace the town of Cassel, where the composer of "Jessonda" spent the greater part of his active life.

Goldmark's much-talked-of opera, "Queen of Saba," was to have been performed last month at Hamburg under the direction of the composer.

Gounod's new operatic work, "Cinq-Mars," the first representation of which was announced to take place last month, will, according to the *Revue et Gazette Musicale*, not be produced until early in April. The same composer's Opera, "Phlémon et Baucis," was revived at the Opéra-Comique, and achieved a great success.

"Le Timbre d'Argent," fantastic Opera in four acts, by Camille Saint-Saëns, was performed for the first time at the Opéra-Lyrique of Paris on the 23rd of February last. The work, which was most brilliantly put on the stage in the way of decorations and costumes, was, however, received with but qualified approbation on the part of a most select audience. Paris expected something extraordinary from the rising talent of a composer who is looked upon as the representative of the "music of the future" of France, and is disappointed in finding something very like the old conventional Opera, with some good instrumentation and a few pleasing melodies. It must not be forgotten,

however, that the Opera in question was written some ten years ago (although never performed in public until now), and that since then its gifted composer has made much progress in his art, as is abundantly proved by his later compositions. As it is, "*Le Timbre d'Argent*" will, in the opinion of *Le Ménestrel*, steadily gain ground with the musical public in proportion as the latter becomes more familiar with the work.

The *Revue de la Musique* of the 17th ult., in speaking of the periodical *séances* held by the Société Nationale de Musique of Paris, for the purpose chiefly of introducing to the public the unpublished works of young native composers, makes the following comment: "For some time past we have had reason to deplore the too exclusively and servilely German tendencies of the young French school of musicians. The last of these *séances*, far from diminishing our apprehensions with regard to the future of French music, has, on the contrary, demonstrated that contemporary German art is exercising more and more a tyrannic influence over a great number of composers of undoubted talent. We reverence and admire as much as any one the imperishable masterpieces which the school on the other side of the Rhine has produced; but we also hold that the genius of France, which has asserted itself with such robust originality in literature and painting, should not, where the art of music is concerned, surrender its peculiar character and distinctive qualities."

We read in the *Guide Musical* and other Belgian music journals most flattering accounts of the performances, at various concert institutions of the country, of the eminent pianist Herr Franz Rummel, of whom we have had already occasion to speak in these columns. While noticing the rendering of that artist, at a concert of the Association des Artistes de Bruxelles, of J. Raff's most difficult *Suite* for pianoforte and orchestra, *L'Artiste* remarks: "It is impossible to render with greater executive power and with more charm and grace of expression the various movements of which the work is composed, some of them—notably the Minuet, Gavotte, and Musette—fairly arousing the enthusiasm of the audience."

CORRESPONDENCE.

THE PRICE OF SONGS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can any of your readers inform me why part-music is so much cheaper than solo music? Why is it that you can buy an anthem or part-song by a first-rate composer for as many pence as it costs you shillings for a solo? I am old enough to remember when the highest marked price on a song was generally 2s., and for that you paid 1s. Now the marked price is generally 4s., and you pay 2s. But why should songs be so dear? I am quite sure that if they were reduced to the price of part-music they would be quite as profitable to the publisher, as the sale would be increased tenfold. Many amateur singers would write for a song, as advertised, and risk three or four pence upon it; but to pay, on chance, 2s. for a song that may prove utterly worthless is quite another matter.

I believe the high price of songs is a great hindrance to the cultivation of vocal music, and I hope, therefore, you will not consider me unreasonable in bringing this matter under the notice of the musical public through your columns.

I remain, Sir, your obedient servant,
MUSICUS.

"SMALL NOTES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—My first impulse was to answer seriatim "*Allegro's*" rejoinder; but second thoughts are best, and I hesitate to fill so much of your valuable space with the discussion of what, after all, is but a small question. A few last words, therefore, are all I will ask you to insert on this subject.

Seeing that we live in a free country, there is nothing that I know of to hinder "*Allegro*" from reading in his

own way the passage in question from the C \sharp Sonata—or, for that matter, from reading it backwards if it so please him. But, whoever he may be, I am sure that "*Allegro*" is too sound a musician to avail himself of either privilege. If he will try this passage with the metronome, I think he will find that either (1) he unconsciously follows the practice which he condemns, or (2) that he *relaxes the time* where the inverted turn occurs. This latter proceeding certainly cuts the knot after a fashion, but it has the disadvantage of interrupting the flow of semiquavers in the bass, and of introducing a reading unwarranted by the text. The measure being always complete *without* the small notes, it is clear that the time these occupy must necessarily be taken from what precedes or from what follows. The first is the modern practice, the second the ancient rule laid down by C. P. E. Bach and others. There is not, so far as I know, a single passage in Haydn's or Mozart's pianoforte music to which the modern (I believe French) innovation is applicable. The case is different with Beethoven, whose practice appears to have been variable. At any rate, we know that he took no especial pains (except in his latest Sonatas) to indicate his intentions. I have read somewhere of a speech of his to the effect that those who required so many directions had better let his music alone.

An "original edition" of Beethoven is nearly as unattainable as the original text of Shakespeare's plays; and our only hope of approximating to the great master's intention would, therefore, appear to be through the labours of such men as Von Bülow (whose writings "*Allegro*" has clearly never seen, although he speaks of him so contemptuously)—of men, that is to say, who combine great critical insight with the utmost reverence for the master whom they endeavour to make us understand. "*Allegro*" is singularly unfortunate when he refers to Von Bülow as a "pianist *à la mode*, who dishes up Beethoven with his own sauce." Neither Von Bülow nor Lebert (who edits the three first volumes of the "*Cotta Beethoven*") has ventured to alter a *single note* or even *mark of expression*, unless in a smaller character, or in a *foot-note*. The same respect for Beethoven is shown by Agnes Zimmermann in her recent edition of the Sonatas. Previous editors have been far less conscientious. Czerny, for example, coolly alters into pure harmony the strange passage in the first movement of the "*Adieux*" Sonata. He knew better, but thought this concession necessary for the public of forty years ago—a period when even Dr. Crotch regretted that Beethoven should so often break the rules, "inasmuch as it does not appear that good has resulted therefrom in one single instance." I quote from memory, but I believe these were his very words.

I am, &c.,

Dover, March 3rd, 1877.

CLEVELAND WIGAN.

CONSECUTIVE FIFTHS, &c.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have been specially interested in your paragraph on consecutive fifths in the last number.

May not an equally patent reason for the avoidance of consecutive perfect fifths be added to that of Huygens, viz.: that in using them we are travelling in two distinct keys at the same time, which is quite as abhorrent in art as a vacuum in nature. Indeed, it seems to me that the same reason may be urged against the use of any moving perfect interval, not excepting the most agreeable of all, thirds and sixths. I scarcely need to illustrate this by taking the keys of C and G, C and E, and C and A, treating them diatonically at the same time, to make clear what must be patent to every musician. It is a question, however, whether for special reasons, and with a view to particular dramatic effects, the use of fifths in consecutive order is not purely warrantable, if we allow under such circumstances, as I think we should, the spirit to override the letter.

I am, Sir, yours faithfully,

W. S. LAMBERT.

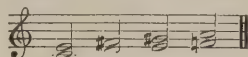
109, Peckham Park Road, 9th March, 1877.

TO THE EDITOR OF "THE MUSICAL TIMES."

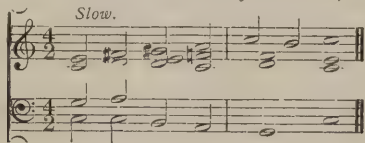
SIR,—It seems to be generally assumed that consecutive perfect fifths suggest to the mind consecutive unrelated keys. But is this really the case? Do { G { A { B { C { D { E always suggest change of key?



This passage, replete with parallel fifths, lies unquestionably in the key of C, and is not productive of a bad effect. If the existence of consecutive fifths in itself produced an unpleasant feeling, the above ought to be intolerable. Would it not be well in legislating on the subject to say, "When consecutive fifths disturb key-relationship their effect is bad, but when key-relationship is not disturbed they are not necessarily objectionable"? This seems fair and just, and can be supported by analogy; e.g.—



The above is ugly, because notion of key is disturbed; but let us work it up into a passage in the key of C and its relations, and the effect is totally different; e.g.—



X. Z.

TUNING AND VOICING ORGAN PIPES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Can any of your numerous readers give me any information whether there is a work published on Tuning and Voicing Organ Pipes, and where it can be obtained. By inserting this you will greatly oblige,

W. L. W.

MUSIC IN AMERICA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Possibly some of your artists who have visited this country may be interested to know what is going on in this Western World; and I venture, therefore, to give you some information, with an opinion as to future prospects, and with the hope that some of those who have favoured us in the past, and whose presence amongst us, notably the so-called Dolby company (who are remembered with pleasure as among those who contributed much to our enjoyment while here), may be induced to try their fortunes among us again at no distant day.

For several years we have had little worth referring to in this country in the line of opera that has not been furnished us by the Messrs. Strakosch, and those gentlemen have nearly abandoned the field; for during the heavy financial pressure which has existed here they could not feel secure in the engagement of first-class artists, and none else will now satisfy our cultured community. It is true we have English Opera known as the Kellogg company, and some good artists are included in it; but this season, in particular, it is decidedly weak as a company, and the patronage is in like proportion.

We are looking forward to the time when Carl Rosa will feel safe in bringing his excellent company here, and also when Mr. Mapleson will favour us with Italian Opera; though Mr. Strakosch may, perhaps, take the field again next season, as I feel that the times are more propitious, and that with the settlement of our great agitating political questions we may enter upon a season of prosperity.

Boston, the great musical centre of this country, with its Handel and Haydn Society, will have another festival, the fourth of the triennial meetings of the Society, in May next, and many novelties are announced. Here, in the Centennial City, there is very little to interest any one, and particularly one like the writer, who breathed the musical atmosphere of Boston, and was so intimately associated with all musical matters for many years. The Boston Festival promises to be the event of the year, and, if desired, I will give your readers some account of it after its close.

LORING B. BARNES.

Philadelphia, March 7, 1877.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. M. S.—A copy of the Purcell portrait can be obtained from Fawcett, 14, King Street, Covent Garden, price 5s.

J. A. H.—The air as it appears in Westbrook's arrangement is the earliest form, and is to be found in the Appendix to some of the old scores of "The Messiah." The present form superseded it.

ENQUIRER.—The composition mentioned has nothing whatever to do with Beethoven.

G. F. D.—Unless a competent professor of singing should pronounce your voice an exceptionally good one we should recommend you to stick to the law.

FORTE-PIANO.—An accidental only affects every note of the same name in the same bar, except when a note thus affected ends the bar, and one on the same line or space begins the next. It is not necessary that these two notes should be tied.

SENEX.—Your letter is noticed on p. 170.

C. F. WESTACOTT.—1. The best work we know is "De Sola on Hebrew Melodies;" but this is out of print, and can only be obtained second-hand. 2. Stainer's "Theory of Harmony."

A NOVICE.—It would be hardly safe to lay down a general law on the subject; but in the particular case you mention the conductor should have beaten four in a bar.

F. D.—"E la mi" is the note E. The name is formed by reading (as was customary) across the overlapping Hexachords of the Guidonian system. See Stainer and Barrett's Dictionary, Article Notation, p. 313, column 2.

MUSICUS.—Apply to the Professor at either University.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The second Annual Concert of the Aberdeen University Choral Society was given on Friday, the 9th ult., in the Music Hall, before a large audience. The programme included some choruses by Kreutzer, Abt, Weber, Zoellner, and Kücken, which were well rendered, reflecting great credit on Herr K. W. Meid, the Conductor. Of the solos, "Arm, arm ye brave" (Handel), "To the queen of my heart" (Schulthes), and "Fair is my love" (Hatton), were the gems of the evening. Some pianoforte solos were also well received.

ARBRATH.—Mr. T. Booth gave the first of his second series of Organ Recitals on Wednesday, the 14th ult., in the Public Hall, assisted by Miss E. Goodwin (from Edinburgh), vocalist; Mr. F. Booth, solo violinist; and the members of the Arbroath Musical Union, under the conductorship of Mr. T. Booth. The programme consisted of selections from Bach, Mendelssohn, Meyerbeer, Rossini, &c.

BARBADOS, W. I.—The first of a series of private Concerts took place at the residence of Mr. M. E. Doorly, Bridge Town, on Thursday, February 8. The programme was very well rendered, and it is worthy of notice that this concert was the first of an almost unmixed classical type ever held in the island. There are so few violinists of any ability in Barbados that the concerted music has to be produced with the aid of one violin, an American organ, and some wind instruments.

BIRMINGHAM.—The Philharmonic Union's first cheap concert series was brought to a close on Tuesday evening, Feb. 27, when a very attractive miscellaneous selection was performed. Dr. Heap's *Third Psalm*, a work of considerable merit, written for his Mus. Bac. degree, was well rendered, the composer taking the bass solos. Beethoven's Septet, Op. 20, performed for the first time in the Town Hall, was listened to with the greatest attention by the large audience, and thoroughly appreciated. Messrs. Lazarus, Manns, Trout, L. Ries, J. F. Ward, Van Biene, and Morton were the executants. Miss St. Clair-Taylor gained great applause by her excellent singing of "Auld Robin Gray," and the other artists distinguished themselves in various solos. Mr. Stimpson accompanied on the organ, and performed Bach's Fantasia in G minor. Mr. Robotham assisted at the piano-forte, and Dr. Heap, as usual, conducted. These concerts have been so successful that another series is projected, and a performance of Handel's *Esther*, for the first time in Birmingham, is promised. An excellent performance of Barnett's Cantata, *The Ancient Mariner*, and a selection from Handel, were given by the Festival Choral Society, on Thursday, the 1st ult. The principal artists were Madame Lemmens-Sherrington, Miss Enriquez, Mr. E. Lloyd, and Mr. Maybrick. The latter gentleman suffering from illness, his part, later in the programme, was ably filled by Mr. Lander. The Handel selection comprised solos and choruses from *Samson*, *Solomon*, and *Israel in Egypt*. Mr. Robinson played the trumpet obligato to "Let the bright seraphim," which was admirably sung by Madame Sherrington. The choruses were grandly rendered, and the orchestral accompaniments were well played. Mr. Stockley conducted. A concert of some interest was given in the Town Hall, on Monday, the 5th ult., under the management of Messrs. Rogers and Priestley. The artists were Herr Wilhelm, Mdle. Kecker, Miss Giulia Warwick, Mr. F. Wood, and Herr Niemann. The first part of the programme was devoted to Wagner, and included selections and arrangements from *Der Fliegende Holländer*, *Tannhäuser*, *Lohengrin*, and *Der Meistersinger*. The second part included the "Kreutzer" Andante, with variations, admirably played by Herren Wilhelm and Niemann. The concert was a great artistic treat. Mdle. Kecker and Miss Giulia Warwick gained much applause, and made most successful first appearances; but Herr Wilhelm was the hero of the evening, and received an ovation. Encores were numerous during the evening. Mr. John Cheshire, the eminent harpist, gave a harp recital at the Masonic Hall on Thursday, the 8th ult. The programme was of a varied character, and displayed the performer's powers in different styles. Mr. Alfred Baylis made his first appearance in Birmingham as a vocalist on this occasion. Thursday, the 13th ult., will be memorable in local annals as being the occasion of the first appearance of the famous Russian pianist, Anton Rubinstein. His Recital took place in the Town Hall before a large assemblage, the programme including pieces by Handel, Mozart, Beethoven, Field, Chopin, Schumann, Liszt, and Rubinstein. The transcription of Beethoven's Overture to *Egmont* was a marvel of skill, and the performance generally evoked applause such as rarely is accorded to any instrumentalist. At the conclusion of the recital a perfect storm of cheering greeted the artist. The concert was arranged by Messrs. Rogers and Priestley, and, owing to its success, another recital is promised on the 11th inst. Messrs. Harrison's last Popular Concert this season was given in the Town Hall on Thursday, the 22nd ult., to an overflowing audience. The programme was miscellaneous and calls for little notice, the most interesting items being Beethoven's *Polonaise* in C, Op. 89, and the *Adagio* from Spohr's 9th Concerto (violin). The vocalists were Mdle. Tiens, Mdme. Patey, Mr. E. Lloyd, and Sig. Campobello. Mdle. Marie Krebs was the solo pianist, and Herr Joachim appeared as violinist and was enthusiastically received. Sir Julius Benedict officiated as accompanist and conductor.

BIRSTALL, NEAR LEEDS.—The Philharmonic Society gave its second Concert of the season on the 27th February, the work chosen being Handel's *Judas Maccabæus*. The principal vocalists were Miss Johnson (soprano), and Miss Kershaw (contralto), both of Oldham, Mr. Verney Binns (tenor) of Halifax, and Mr. J. Clifton (bass) of Oldham, all of whom gave great satisfaction. The band and chorus also were thoroughly efficient. Mr. George Crawshaw conducted.

BOLTON.—The Annual Musical Service, in connection with Wesley Chapel, Bradshawgate, was given on Wednesday evening, the 21st ult., before a large and appreciative audience, when Mendelssohn's "O come, let us worship" (Psalm xciv.), "The marvellous work" (*Creation*), "Gloria" (Haydn's First Mass), "How lovely are the messengers" (St. Paul), "Cast thy burden" (*Elijah*), and the "Hallelujah" (*Messiah*) were successfully performed. The members of the Chapel Choir were assisted by Miss Fallows, who sang, with much expression, "Jerusalem" (St. Paul), and the solo in "The marvellous work" and Mr. H. Taylor, who gave "Why does the God of Israel sleep" (*Samson*) and "Be thou faithful unto death" (St. Paul). The organ pieces by Mr. J. T. Flitcroft—"Marche Religieuse" (Adam), Hymn Tune, "Rockingham," varied, and the Overture to *Guillaume Tell* (Rossini)—gave great satisfaction.

BRISTOL.—On the 22nd ult. Mr. F. M. Cox gave his Annual Evening Concert in the Lesser Colston Hall. There was a large and appreciative audience, and the programme gave much gratification to all present. The vocalists were Miss Kate Spary, Miss E. Allen, Miss Ada Cottell, Messrs. E. T. Morgan, Stuart Higgs (who conducted), and F. M. Cox.

CHELTENHAM.—A grand Cambrian Concert, in celebration of St. David's Day, was given at the Rotunda, on the 1st ult., when Welsh airs were rendered by national artists, under the management of Mr. H. G. Davies. The vocalists were Madame Edith Wynne, Madame Wynne Matthison, Mr. Lewis Thomas, and Mr. W. A. Howells. Mr. John Thomas delighted the audience by his brilliant execution of Welsh melodies on the harp.

CLIFTON.—On Monday, the 19th ult., two Concerts were given in the Victoria Rooms, under the management of Mr. James E. Daniel. In the morning Bach's *Passion* (St. Matthew) was performed, the soloists being Madame Lemmens-Sherrington, Miss Agnes Larkcom, Miss Emily Dones, Mr. Bernard Lane, and Signor Federici, with M. Gurickx (piano) and Chevalier Lemmens (Mistel organ). The choruses and chorales were sung by the principals, and naturally the result was weak and ineffective. In the evening the *Stabat Mater* was performed as the first part, and in the second part Miss Larkcom gained much applause for her excellent singing of "From mighty kings" and the solo in "Hear my prayer," the latter in place of Madame Sherrington, who was indisposed. Chevalier Lemmens' Mistel organ voluntary was very enjoyable. On each occasion the audiences were large and appreciative.

DUDLEY.—The Blackheath Choral Society gave a performance of Handel's *Messiah*, on the 20th ult., in the National School Room, which was crowded by an appreciative audience. The principal vocalists were Miss Woolley (soprano), Mr. Woodhall (tenor), Mr. Bickley (alto), all of Birmingham, and Mr. G. H. Mainwaring, of Dudley (bass), all of whom were much applauded for their rendering of the various soli entrusted to them. The band and chorus were fairly effective, Mr. Samuel Parkes conducting efficiently.

DULWICH.—A Vocal and Instrumental Concert was given at St. Peter's Hall, on Thursday, the 8th ult., under the direction of Mr. E. Downs. A very attractive and varied programme opened with Haydn's Quartett in D minor for two violins, viola, and violoncello, excellently performed by Messrs. Cobbett, Downs, Deane, and Serjeant. Miss Philippine Siedle, Miss Julia Siedle, Mr. T. W. Delamere, and Mr. G. H. Snazelle were the vocalists. Miss Jessie Morison performed a pianoforte solo, "Polacca brillante" (Weber), in a very artistic and brilliant manner, and was warmly applauded. A quartett, "Meditation," for harp and strings, and the overture to *Masaniello*, well played by Messrs. Deane, Downs, Cobbett, and Serjeant, concluded the programme.

EASTBOURNE.—On Thursday evening, the 22nd ult., the Choral Society (Conductor, Mr. Henry W. Hardy) gave a "Public Practice" in the Pavilion, Devonshire Park. The first part of the programme consisted of Rossini's *Stabat Mater*, which was very creditably performed. The principal parts were sustained by Miss Carlisle, Mrs. Easter, Mr. Campion Coles, senior, and Mr. Welch. In the second part the newly formed band of the society made their debut, and performed the Overture to *Samson* correctly, but without much finish. They also accompanied the Choruses, "Fixed in His everlasting seat" (*Samson*), Handel's "Coronation Anthem," and the "Hallelujah Chorus" (*Messiah*), which, with solos by Miss Carlisle and Mrs. Easter, and a trio, "Ti prego," completed the programme. Messrs. Cooper and Campion Coles, jun., were first violinists. Mr. Hardy conducted with his usual ability.

EDINBURGH.—The tenth Annual Concert of the University Musical Society, which took place on the 20th ult., in the Music Hall, was in most respects equal, if not superior, to the best of its predecessors. The orchestra comprised fifty instrumentalists, among whom were the best available professionals in Edinburgh and Glasgow, a few members of the Amateur Orchestral Society, and a contingent from Manchester, including Mr. Hall's principal contrabass, Mr. Neuwrith. The leader was Mr. A. C. Mackenzie, and the conductor Sir Herbert Oakeley. The programme was varied and appropriate; the opening number was, as usual, the Latin "Student's Song," Sir H. Oakeley's music to Professor MacLagan's words, sung by the choir and accompanied on the organ by Mr. Kirk, the third verse being for sake of variety given as a solo by Mr. Callander, and then repeated by the chorists. The other solo vocalists were Mr. Pringle, Mr. Sinclair, and Dr. Roxburgh.

GREENWICH.—An interesting Concert of Sacred Music, consisting of selections from the Oratorios, was given by the Maze Hill Choral Society at the Maze Hill Congregational Church, East Greenwich, on Wednesday evening, the 28th February, on behalf of the organ improvement fund. The soloists were Miss Kate Cartwright, the Misses M. and A. Owen, Miss Earle, Mr. Cockell, and Mr. A. Bunker. The choruses were, with one or two exceptions, well sung. Mr. J. E. Batchelor, organist of the Maze Hill Congregational Church, officiated at the organ, and played as solos, a "Postludium," by Lefébure-Wély, and Costa's "March of the Israelites," the latter being encored. Mr. Tucker conducted.

GUELPH, ONTARIO.—A Sacred Concert and Organ Recital was given by Mr. Philp in the Dublin Street Methodist Church, on Tuesday evening, February 27th. The Anthems "Praise thou the Lord" and "Send out Thy Light" were excellently rendered by the large and well-trained choir. The organ selections by Miss Sarah Cossitt were very finely played, and an organ and violin duet by this lady and Mr. Philp was also a feature of the concert. The vocalists were Mrs. Kefer and the Brothers Tandy, of Kingston.

HALIFAX.—On the 20th ult., a special Musical Service was held in the Parish Church, Halifax, when the sacred Cantata *Zonah*, composed by Dr. Roberts, organist and choirmaster of the Church, was sung by the choir. The Rev. F. Pigou, M.A., vicar, read the prayers, and gave a short address introductory to the Cantata. There was a crowded congregation, and the offertory produced more than £40, which was given towards the Endowment Fund of St. Stephen's Church, Copley, in the parish of Halifax. The Cantata was most effectively rendered throughout, Dr. Roberts presiding at the organ.

KILMARNOCK.—The second of a short series of Saturday afternoon Organ Recitals was given in the Corn Exchange Hall, on Saturday, the 3rd ult., when Mr. J. Butler Cowap, New Church, Ayr, was the organist. The programme, which consisted of selections from the great masters, was varied and well chosen, and the different numbers were performed in such a clear and finished style as to secure the admiration of all present; Bach's Gavotte from the Sixth Violoncello Sonata, and Batiste's "Pilgrim's song of hope," being especially worthy

of praise.—The third of a short series of Organ Recitals was given on Saturday afternoon, the 19th ult., in the Corn Exchange Hall. Mr. D. F. Wilson, of St. Mark's, was the organist. The following numbers were included in the programme:—"Hailstone Chorus" (*Israel in Egypt*), transcription of Mendelssohn's "Lieder ohne Worte," Book II., No. 3, by Calkin, and Meyerbeer's March in commemoration of the centenary of the birth of Schiller, all of which were exceedingly well rendered.

KINGSBRIDGE.—The winter session of the Literary and Scientific Society was brought to a close on Friday evening, the 2nd ult., when a Vocal and Instrumental Concert was given by amateurs of the town. The programme was a well-arranged one, embracing selections from some of our best composers, the first and second parts commencing with pianoforte duets, well played by Messrs. Cranch and Harris. The vocalists were the Misses Luscombe, Drew, and Smart, Mr. W. Davies, Mr. F. Harris, and Mr. A. Hurrell. A feature of the concert was a violin solo admirably played by Mr. Squire, and ably accompanied by Mrs. Squire. At the conclusion, Mr. R. Hurrell, the President of the Institute, proposed a vote of thanks to those who had assisted.

LANGTON.—Mr. Matthew Dunn, of Gavington, gave a morning Concert of Vocal and Instrumental Music in Langton House Picture Gallery, on Thursday, the 1st ult., under the immediate patronage of Lady Pringle and Lady M. B. Harvey, of Langley Park, Slough. The artists were Miss Agnes Drechsler-Hamilton, violinist; Mr. Carl Drechsler-Hamilton, violoncellist; Mr. Matthew Dunn, tenor; the Langton Choral Choir; and Herr Albe, pianist. A feature of the concert was the playing of the Drechsler-Hamiltons, Miss Drechsler-Hamilton gaining a well-merited encore for her violin solo. The choir sang well in time and with great precision, reflecting much credit on their Conductor, Mr. Dunn. Mr. Dunn received an encore for his rendering of "Happy be thy dreams," and a violoncello fantasia, "Thème de Handel," displayed Mr. Carl Drechsler-Hamilton's clever manipulation to advantage. Herr Albe was very efficient as accompanist.

LEEDS.—On Thursday, the 8th ult., Dr. Spark delivered a lecture on "The Vocal Music of the Victorian Era," in St. Simon's School, Ventnor Street, Burley Road, before a large and appreciative audience. The Rev. Thomas Whitby (the Vicar of St. Simon's) occupied the chair. Dr. Spark, who was most enthusiastically received, said that, in dealing with the music of their own day, he would take up the principal composers who had made this a musical age. He referred to the beauty, grandeur, and sublimity of Mendelssohn's works; of Spohr, whose life he traced with much skill and minuteness, and treated very comprehensively of his great work, *The Last Judgment*; and of Meyerbeer, whom he regarded as one of the greatest of musical and dramatic writers. Auber, Gounod, Bishop, Wesley, Benedict, Wallace, Smart, Sullivan, and Balfe also formed interesting subjects for the lecturer to deal with. The illustrations were efficiently rendered by Miss Jeannie Taylor, Miss Kennedy, Mr. Nunn, and Mr. Dodds, accompanied by Dr. Spark on the piano.—On the 20th ult. a special Organ Recital was given in the Town Hall by Dr. Spark, at the request of Chief Justice Coleridge. The programme was a most interesting one. Cherubini's "Ave Maria" was rendered with great feeling, and Bach's grand Prelude and Fugue (B flat major) enabled the organist to show his perfect command over the resources of his fine instrument. The "Bells of Aberdovey," in which the organist used the carillon stop, so pleased the audience that an encore was imperatively demanded. Handel's Coronation Anthem, "Zadok, the Priest," brought a delightful musical evening to a close. Lord Coleridge was present during the whole of the Recital.

LIVERPOOL.—The second Concert of the Sacred Harmonic and Purcell Society, under the conductorship of Mr. Jude, took place on the 8th ult., in the Hall of the College, Shaw Street. The programme consisted entirely of Purcell's compositions—the "Te Deum" from the Service in B flat, and three anthems constituting the first part, and the opera of *Dido and Eneas*, the second part. The Society gave evidence of possessing many fine voices, and of being in admirable drill. The "Te Deum" of the B flat Service produced a most favourable effect. The music of *Dido* was sung with purity of style by Master James Evans, and the other solos were well rendered by Mr. J. L. Hughes, Mr. T. J. Hughes, Mr. John Isaacson, and Mr. Robinson. The chorus was admirable throughout. Mr. Jude played the Overture with much effect, and had to repeat the "Dance of mariners and nymphs."

MANCHESTER.—The Athenæum Musical Society concluded its tenth season by a very successful Concert on the 19th ult. The principal attraction was Smart's Cantata, *The Bride of Dunkerron*, which constituted the first part of the programme. This work, so rarely performed, was given in a manner which left little to be desired, the choruses especially being admirably sung. The second part consisted of choruses, part-songs, &c., including Gaul's "Silent land," Pinsuti's "Spring Song," and Handel's "Music spread" (*Solomon*), in the performance of which the reputation of the Society was fully sustained. Dr. Henry Hiles conducted and accompanied.—The production of Mr. Hecht's Symphony in F major at Mr. Hallé's Concert, on the 22nd February, was a highly interesting event. The local papers speak of the work in most flattering terms, the Andante, Scherzo, and final movement being warmly praised, both for their melodious character and the musicianlike manner in which the subjects are treated. There is every hope that the Symphony will shortly be heard in London.

MELBOURNE.—At the installation of the new bishop, the Right Rev. Dr. James Moorhouse, in the Cathedral Church of St. James, William Street, Mr. Summers presided at the organ, and played as the introductory voluntary Handel's "Coronation Anthem" and Vivian's "Silver Trumpet" March. The *Te Deum* and *Benedictus* by Hopkins, in F, were sung by the choir, and the Anthem was "Now we are ambassadors" and "How lovely are the messengers" (*St. Paul*). At the reception in the Town Hall a selection of sacred music was exceedingly well rendered by a choir of about three hundred voices. Mr. P. C. Plaisted presided at the organ, and Mr. J. Summers conducted.

NOTTINGHAM.—Mr. W. Pyatt's second Concert took place on the 1st ult. in the Albert Hall. The artists engaged for the occasion were Herr Joachim; second violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; pianoforte, Mdle. Marie Krebs; vocalist, Miss Agnes Larkom; and conductor, Sir Julius Benedict. The performance of Herr Joachim was a very prominent feature in the programme, his playing being highly appreciated by the audience, as was also Mdle. Krebs. Signor Piatti maintained his unique position as a violoncellist, and received a very warm recognition of his powers. Mendelssohn's Trio in D minor was especially striking, and elicited marks of universal admiration and approbation. Miss Agnes Larkom sang the songs allotted to her with skill and success. Sir Julius Benedict accompanied with his usual skill and judgment. The hall was full, and the audience very appreciative.—On Friday, the 18th ult., the St. Cecilia Choral Society gave a performance of Mendelssohn's *Athalie* in the Mechanics' Large Hall. The choir, supplemented by a small orchestra, sang the dramatic choruses with considerable vigour and precision. The solos were well sung by Mrs. A. J. Sutton, Miss Honeybone, and Miss A. M. Clowes, the lyrics being effectively recited by Mr. Charles Fry. Valuable assistance was rendered at the organ by Mr. E. H. Turpin (who afterwards played a solo with much effect), and the performance was ably conducted by Mr. W. G. Taylor. A miscellaneous second part, in which was included the "Shepherd's Chorus" from Schubert's *Rosamunde*, and the Polonaise from Glinka's *Vie pour le Czar*, brought the concert to a successful termination.

PETERBOROUGH.—Mr. J. H. Mapleson's touring party—including Mdle. Titiens, Mdle. Valleria, Miss Agnes Bonn, Signori Del Puente, Borella, Brocolini, Mr. Bentham, Mons. Musin, the Belgian violinist, and Mr. F. H. Cowen, pianist—gave a Concert, in the Wentworth Room, on the 13th ult., under the auspices of Mr. Arthur C. Thacker, organist of Thorney Abbey. Mdle. Titiens was in splendid voice, and all the artists were most enthusiastically received by a distinguished and crowded audience.

PETERHEAD.—A successful performance of *Elijah* was given by the Members of the Choral Union on the 21st ult. The band and chorus numbered over one hundred performers, and the principal vocalists were Mrs. W. A. Alexander (soprano), Miss Elsie Clark (contralto), Mr. R. Cooper (tenor), and Mr. A. McCall, of York Minster (bass). Mr. J. Wood conducted and Mr. Justice led the band.

REIGATE.—The new Organ, built by Messrs. Halmshaw & Sons, of Birmingham, for the Congregational Church of this town, was opened on Thursday, the 15th ult., by Mr. N. M. Day (Organist of St. Mark's). The programme included Anthems by Barnby, Stainer, Smart, and Sullivan, and Handel's "Hallelujah Chorus," solos were sung by Mrs. Williams, Mr. Williams, Mr. Bennett, and Mr. E. H. George. Mr. Day's Voluntaries were "Inauguration March" (S. Clarke), "Prelude and Fugue," B flat major (Bach), "Offertoire" in D minor (Batiste), "Offertoire" in G major (Wély), and the "Coronation Anthem" (Handel). The organ and performance gave satisfaction to a large audience.

SCARBOROUGH.—A numerous congregation assembled in Westborough Chapel, on Wednesday evening, the 7th ult., when a popular lecture on "Handel and Handelian Music" was delivered by the Rev. F. W. Briggs, M.A. The lecture was illustrated by selections from the works of Handel, excellently rendered by a choir of upwards of fifty voices, under the able direction of Mr. Walter Mitchell, who presided at the organ. The solos were well sung by Miss Simpson, Miss Jefferson, Mr. James, and Mr. Bland.

SHEFFIELD.—The orchestral and vocal concerts given by Messrs. Peck and Wainwright on Saturday afternoons in the Albert Hall during the past month have met with most decided encouragement, the assistance of the Sheffield Choral Society having materially contributed towards their success, Miss Clara Linley and Mr. Crowther Alwyn (the latter conducting his own compositions, which were well received) giving valuable aid.—A series of five concerts, promoted by Miss Boaler, under the management of Mr. Charles Harvey, in aid of the medical charities of the town, commencing on February 28th, and continuing till the evening of the 2nd ult., at the Albert Hall, drew audiences scarcely commensurate with the excellent character of the concerts, or the object sought to be obtained. On the last night, however, Mr. Sims Reeves's name caused an immense audience to assemble, but unfortunately indisposition prevented him from appearing. Miss Anna Williams, Miss Giulia Warwick, Miss Penna, Mdle. Redeker, Mdme. Patey, Mr. W. Shakespeare, Mr. Hollins, Signor Poli, and Mr. Maybrick were the vocalists; the solo instrumentalists being Herr Wilhelm, Herr Niemann, Mr. F. Wood, Mr. King Hall, Mr. G. Clinton, Mr. J. Carodous, and Mr. F. Archer. Mr. S. Mayer and Mr. F. Archer were the Conductors.—On the 9th ult., Herr Rubinstein gave a Pianoforte Recital at the Albert Hall, when an excellent programme, including some of his own compositions, was executed in a manner which drew from the audience, amongst whom were the leading musicians of the district, enthusiastic applause. Herr Rubinstein was recalled at the conclusion of his Recital.

STRATFORD.—On Monday, the 19th ult., the members of the West Ham Philharmonic Society gave their third Concert this season in the Town Hall, the principal item in the programme being Van Bree's Cantata, *St. Cecilia*. Miss Jessie Royd sustained the soprano solos with great effect, and was most warmly applauded. Various members of the Society contributed ballads and songs, and the choruses in the Cantata were very creditably sung. Mr. Benjamin Wells contributed much, by his flute solos, to the general interest of the programme. Mr. J. S. Bates conducted as usual; Mr. F. C. Kitson presided at the piano, and Mr. Stephen Wilson at the harmonium.

TORONTO.—On February the 20th the Metropolitan Church was crowded, the occasion being a Concert of Sacred Music given by the choir of the church to Mr. F. H. Torrington, the organist, a compliment well earned by the ability and energy displayed by the recipient of this tribute since his connection with the city. The programme was well selected, and Mr. Torrington's organ solos were a prominent feature in the concert.

WOLVERHAMPTON.—On the 9th ult., at the annual Soirée of the Festival Choral Society, Mr. Stockley, the Conductor, was presented with a silver tea and coffee service by the past and present members of the Society, in recognition of his untiring energy and perseverance in directing the choir, and promoting a love for good music amongst its members. The presentation was made by the honorary Secretary, Mr. C. H. Jolly, and the compliment was acknowledged by the recipient in a suitable speech.

ORGAN APPOINTMENTS.—Mr. John Baker, to St. Peter's Church, Hackney Road. Miss Ada M. Boucher, to the Episcopal Church, St. Andrew's, Scotland. Mr. J. R. Griffiths, to Highgate Congregational Church, N.W.

CHOIR APPOINTMENT.—Mr. C. A. White, principal tenor to St. Thomas's, Regent Street.

OBITUARY.

On the 26th February, at View Island, Reading, of congestion of the lungs, in the 51st year of his age, **MAJOR WARD SOANE BRAHAM**, Royal Berks Militia, youngest son of the late John Braham, Esq.

On the 5th ult., at his residence, 23, Green Heys Road, Prince's Park, Liverpool, **THOMAS JAMES BESWICK**.

On the 9th ult., at Point Cottage, Ipswich Road, Norwich, **JAMES FREDERICK HILL**, Chorus-master of the Norwich Musical Festivals, in the 60th year of his age.

On the 13th ult., at Villa Novello, Genoa, **CHARLES COWDEN CLARKE**, in the 90th year of his age.

On the 15th ult., at the residence of his youngest daughter, Madame Rodda Pyne, Bonally, 87, Cambridge Gardens West, Notting Hill, **GEORGE PYNE**, in the 38th year of his age.

MISS ALICE BERTON (Contralto).

(Pupil of Signor Mazzoni.) 221, Jubilee Street, Mile End Road.

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DURING THE LAST MONTH.

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66.	Lord, let me know mine end
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68.	In Christ dwelleth
69.	Lift up thine eyes...
70.	Glory be to God
71.	I was glad when they said unto me
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| 4. HOW BEAUTIFUL ARE THE FEET. do. | 12. I KNOW THAT MY REDEEMER LIVETH. do. |
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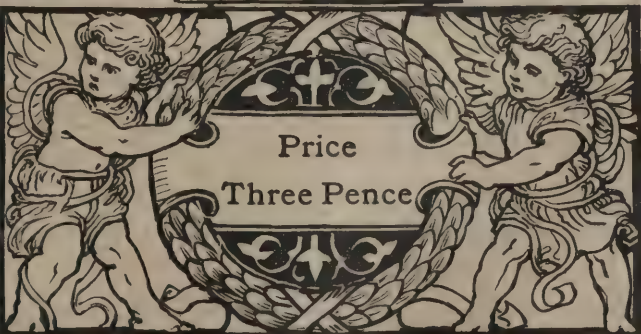
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1877.

IS MENDELSSOHN IN DANGER?

At a time when all avenues to the recognised fields of labour are choked with eager travellers, it is natural to expect that some bold, impatient, or ambitious spirits, as well as not a few who are morbidly anxious for notoriety at any cost, will strike out a path for themselves. In another column we have shown the large downward scope of this operation by reference to the case of Mr. Harry Wall; and we now wish it to appear how a kindred ingenuity in search of profit, or the advantages of being talked about, works in higher ways. If a man wishes for notoriety he has more than Mr. Gladstone's proverbial "three courses" before him; but there are two so broad and straight that he cannot well refuse taking one or other. Thus, he may attack the pocket or the belief of the community, and attain his end by the directest possible means. If he can entangle an unsuspecting class of persons in the meshes of a broken Act of Parliament and make them pay to be set free—good. Good, also, if he set up as an iconoclast, and go about smashing or throwing mud at popular idols. The second branch of these forms of industry is much in vogue just now, thanks to an almost universal disintegration of belief, under cover of which it is possible to operate with the minimum of ridicule and the maximum of success. We are well aware that sometimes the very spirit that leads to image-breaking manifests itself in efforts to make a god out of that which everybody rejects as belonging to the devil. Nearly all the monsters of history, for example, have been whitewashed at some time or other, and shown to a wondering world as angels of light. But this sort of enterprise is, by comparison, unprofitable. It is easier to make a man think worse of his fellows than better, and hence the number of active operators who distinguish themselves by treating the memory of great men as cer-

tain gifted Cockneys once treated the unfortunate Leicester Square statue. There have been signs lately that Mendelssohn is becoming the favourite object of mud-throwing. Years ago the game, as far as concerned him, was carried on timidly. Like Mr. *Punch's* Johnny Russell, who chalked up "No Popery" and ran away, Mendelssohn's earlier assailants, with one exception, flung stones at him in the dark and sneaked off. But they are more courageous now, perhaps because the exception referred to has acquired influence enough to make him a potent backer. In neither capacity is it possible to admire them as—for his boldness, at any rate—we admire their leader. Herr Wagner never flung stones at Mendelssohn in the dark. On the contrary, he took his stand, so to speak, in the marketplace, and told all men that their idol was a poor creature, who, "having nothing to say, said it in a gentlemanly manner." Fair fighting this, and we are glad whenever those who think with the champion imitate his example.

At the same time, Mendelssohn is not quite in such bad case as some, who would be pleased to see him in worse, try to make us believe. The gentleman (or lady) who reports Crystal Palace concerts for the *Musical Standard* informed the world not long ago that "among the rising generation . . . it is impossible not to notice that an immense majority hold Mendelssohn in no very high esteem. Many, probably sickened by the mannerisms of his myriad imitators, never can mention his name without a sneer; others deny him his due meed of respect because they believe him to be an overrated man;" while others "bear him an unnatural and undeserved hate" because they cannot forgive a man who so long kept his betters in the background. All this may be real enough to the writer, but we fancy that he has mistaken a coterie for the great world. At any rate, our experience is very different. Allowing for the fact that his popularity has lost whatever it derived from a personal fascination without a parallel in the history of art, Mendelssohn is as much beloved as ever he was by the mass of those to whom music appeals. No concert-goer will deny this, unless prejudice has warped his judgment and extinguished his powers of observation; indeed, were the fact otherwise, most of us would see cause for alarm. Mendelssohn was pre-eminently an illustrator of art in its most refined and cultured form, and in its association with a mode of thought and expression that appeals directly and clearly to the masses. Any falling away from him therefore would have a grave significance, as showing, in our judgment, a diminution of regard for the principles which are the very breath of music's life. Happily there is no fear of such a catastrophe. Other composers may share our notice and admiration, but while art remains art no power can drag from his pedestal of honour the man who wrote "St. Paul" and "Elijah," who gave us the Scotch and Italian Symphonies, who enriched music with the Hebrides Overture, who charms us with the delicacy, tenderness, and grace of his works for the chamber, and who will for all time make our homes beautiful with his wordless songs.

But let us look a little closely into the charges now brought against Mendelssohn. Some reader may meet this proposal with a decided *Cui bono?* and go on to urge, "If what you have just said be true, the iconoclasts can do the object of their hatred no real harm. Compared with Mendelssohn and Mendelssohn's influence, they and their power are not worth

notice, so let them alone." We answer that the subject should be discussed not so much on account of the master as out of regard for the "weak brethren" who are liable to be led away by every wind of doctrine. In the musical world, as in all others, there are a surprising number of people ready to dance to any man's piping; and, like the children of Hamelin, to follow whithersoever he leads. The very helplessness of such folk argues on their behalf, and it shall not be our fault, at any rate, if they are deceived by the special pleading or floundering rhetoric of men who, mounted on the stilts of fancied superiority, or anxious to get talked about, pretend to look down upon a composer of whom even Richard Wagner was once good enough to speak as possessing "refined intelligence and extraordinary musical capabilities."

Judging by recent criticisms of Mendelssohn, he was unfortunate in having been born of rich parents and brought up with refined and delicate tastes. Many others have suffered in the same way and for the same reason. Years ago *Punch* represented two ragged street-boys contemplating a smartly dressed tailor's dummy, and saying one to the other, "'Ere's a swell; let's punch 'is 'ed.'" The unconscious lay figure may be taken as representing nearly every man who possesses something which another lacks, and, in the estimation of those typified by the street-boys, Mendelssohn had no business to be born a gentleman, to have plenty of money, to carry pocket-books "with gay gilt covers," to write elegant letters about poetry, painting, and sculpture, and to be one of the most refined in a refined society. "Let's punch 'is 'ed.'" This is done by assuming that because Haydn, Mozart, and Beethoven graduated in the school of adversity the process is essential to great musicianship. Nay, we are even told by the *Musical Standard* critic that Mendelssohn was not necessarily a musician at all. What other meaning can be attached to such words as these: "Had he been born under an unlucky star he would probably—unlike his contemporaries, Schumann, Chopin, and Weber, to whom their art was as the air they breathed—have never been a composer"? There was nothing in him for adversity to educate, it seems; and he wrote music simply because "art was to him a luxury," which easy circumstances enabled him to enjoy. Mendelssohn, the banker's son, composed the overture to "A Midsummer Night's Dream" as he might have indulged in a daily glass of Schloss Johannisberg; while Mendelssohn, the cobbler's son, would have been a cobbler like his father, unknown in the next street! Our readers, if not moved to Homeric laughter at this statement, will probably accuse us of making experiments upon their credulity. But, in very truth, the words quoted have appeared in the columns of a serious journal, where also we are told that "these men (Schumann, Chopin, and Weber) Mendelssohn, from his self-conscious height, kindly condescended to notice and admire, when, all the time, he was but ornamenting a long-standing and well-covered wall in the Temple of Art with some elegant and tasteful figures, while they (Schumann, Chopin [!], and Weber) were doing a life-work every stroke of which strengthened its foundation, or prepared the ground for the building by their immediate successors of new and yet untouched wings of the edifice." We have made this additional extract simply *pour rire*, and not to dwell upon it, reserving notice for the extraordinary statement that to Mendelssohn "art was a luxury, and not a necessity." Turning to Webster, we see "luxury" defined as "that which gratifies a nice and fastidious appetite," while "necessity" is "indispensableness; the state of being requisite." Art,

then, according to our present instructor, was something which gratified Mendelssohn's taste, without being one of the needs of his nature. Admitting this, for argument's sake, we have before us a most astonishing psychological riddle. Children are not usually credited with artifice; and it is supposed that when they devote themselves to a particular pursuit they do no more than follow the bent of a natural inclination. So, at all events, one might have said of the boy Mendelssohn, who, in the Berlin home, "used to stand on a stool before his music-desk, and look amongst the sedate musicians, especially near the giant double-bass, a wonder-child indeed, in his boy's suit, shaking back his long curls, and looking over the heads of the musicians like a little general; then, stoutly waving his *bâton*, firmly and quietly conducting his piece to the end, meanwhile noting and listening to every little detail as it passed." Then, as he went on writing operettas, quartetts, and symphonies, or labouring for a whole year, between lesson-hours, at the "Midsummer Night's Dream" Overture, it became obvious to all around him that music was part of his life. But we know better now. The young reprobate was simply indulging in a luxury, as he might have found a duplicate key to his mother's jam-pantry. But that he was a phenomenal sensualist even the *Musical Standard* must admit. Never did an appetite for a non-requisite grow so unappeasable, and continue from birth to death in such force; and never, we may add, were the productions of a mere amateur, who worked simply because it pleased him, more promptly mistaken for the outpouring of a really musical soul. This is the *reductio ad absurdum* of a proposition which, we are happy to say, did not find universal acceptance even among our contemporary readers, one of whom, Mr. Alexander Teetgen—who puts "Ana Capri" after his name—discusses it in the style which the school he belongs to has made familiar if not intelligible. Mr. Teetgen falls back upon that truly British resource—a compromise, and suggests that music was to Mendelssohn "a necessary luxury." With shame we confess our powerlessness to understand the distinction any more than we can grasp the idea of a non-essential requisite. But Mr. Teetgen says many other curious things in his desire to let Mendelssohn down gently. For example, "it is a nice point, worthy of all discussion, whether Mendelssohn had genius or only talent." Mr. Teetgen proceeds to argue this point accordingly; but, inasmuch as there are many more definitions of genius than letters in the word, he thinks it necessary to give us his own: "Genius is inspired talent, especially distinguished by stroke of 'curious felicity;' talent is admirable ability, at its highest brilliant ability, leaving us doubtful whether it is genius or not, and quite uncertain itself how far it consciously copies or not." We are asked then to resolve whether Mendelssohn was a man of inspired talent, making strokes of curious felicity; or one of such admirable ability that we, on our part, cannot distinguish it from genius, while he himself could not decide how far he "consciously copied or not." Mr. Teetgen opines, still steering a middle course, that the master "had both;" in other words, that he had inspired talent, and the power of making curiously felicitous strokes, that he had, also, admirable ability, and the uncertainty of how far he was a conscious copyist. Readers will hardly expect us to take up a discussion which, in the character of its theme and the utter barrenness of its possible results, suggests the wrangles of the old theologians upon such questions

as—"How many angels can stand on the point of a needle?" We simply draw attention to it as showing what absurd lengths men may reach when the wish fathers the thought. Why do not those who, for some reason or other, want to pull down Mendelssohn from his place among the masters recognise that an artist should be judged by his works, not by his possession of something nobody can define, nor by his personal surroundings, nor by his fondness for pretty gilt pocket-books? Wagner is none the worse as a musician because he has covered the front of his Bayreuth villa with frescoes and mottoes, and those who assail him must take up stronger ground if they mean to succeed. So with Mendelssohn's adversaries, who, if they are able to do him any harm at all, can only gratify their desire by opening the volume of his compositions and giving us chapter and verse for their objections. Vague talk will do nothing outside the ignorance which may be impressed by hollow-sounding emptiness. How, for example, can any sensible man be influenced by such stuff as this: "Schumann's is a wild starry nature, seen in its lone stillness and infinite depth; Mendelssohn more a cultivated landscape, a 'milord's' park. [Where are the points of comparison between a starry nature and a nobleman's park?] Who, with a soul for music, does not feel that in Schumann he gets 'glances into the deepest beauty,' as it were, into mystical flower-cups tearful with opaline dew, which he is never conscious of in Mendelssohn? The soul of twilight was in Schumann as it never could be in Mendelssohn; and the latter, too, with his feverish brain (seen in the hectic complexion of his music) had certainly also the potentiality of going mad, but from a different set of causes, in a different way, to poor dear Schumann, to the romantic-souled Weber, to the unfathomable Beethoven?" The writer then tells us that Goethe and Shakespeare differed from all these men in the impossibility of going mad, but we need not follow him further into the domain of Erasmus Wilson and Forbes Winslow, out of which he presently emerges not altogether unaffected by his visit, if we may judge from the following amazing sentence: "There is (in Mendelssohn's music) marked fire and passion (hectic? Jewish?), but it is that of a limited-, not world-soul; the concentration does not go on with, is not the inevitable outcome or pre-implied core of universality and depth." When the reader has a mind to perplex himself he may consider how a concentration "going on with" universality and depth can also be, at one and the same time, their outcome and pre-implied core, whatever that may mean. But for the present let him take heart for Mendelssohn, past whom all such language goes like the idle wind; and take warning for himself, so as not to be captured by inflated sentiments and dragged into rhetorical quagmires.

The critic of the *Musical Standard* seems to have been delighted at the fact that anybody noticed his report, and seized the first opportunity of stating that he had read Mr. Teetgen's article "with great pleasure." He seized the opportunity also of flinging another stone at Mendelssohn. Our instructor told us, in this instance, that acknowledged artists may be divided into three classes: "first, those who look upon art as something apart from themselves, and tangible, a thing of beauty that they *must* create; second, those who live in art, and to whom it is the expression of their inmost thoughts—when these two classes are united, then, and then only, we have genius" (another definition!); "and, third, those who talk pleasantly in art-language and are caressed and

flattered by their contemporary artists." Here, first of all, because it plunges us into perplexity, we ask how a man who looks upon music as one regards a piece of sculpture, "apart from himself, and tangible," which he feels he *must* reproduce, can also "live in" music? and how the phenomenon of a man being outside and inside of a given thing at the same time can be the *sine quâ non* of genius? Of a truth, the detractors of Mendelssohn should look well to their course:

The slack sail shifts from side to side,
The boat, untrimmed, admits the tide—
Borne down adrift, at random tossed,
The oar breaks short, the rudder's lost.

But that is their business, happily, not ours, and we go on to observe that the writer in question asserts, "Mendelssohn belonged too much to the last of these roughly and hastily sketched classes to be a 'genius,' though he had too much of the first class in him to be a '*dilettante*;' but as the qualities of the second class were entirely wanting in him, he will fail to appeal to the sympathies of humanity of all ages, and his work, if not his name, will die an early death." Alas, poor Mendelssohn! why didst thou talk pleasantly in art-language? Why be caressed and flattered by thy contemporaries? Hadst thou talked unpleasantly and persuaded all men to abuse thee, then perhaps, as well as looking at music from the outside, thou mightest have lived in it, and made it the vehicle for thy inmost thoughts. But, seriously, shall we answer the charge that Mendelssohn and music were not joined together as one soul? As soon take up the challenge of the eccentric gentleman who persists that the earth is flat. Shall we fear for the master's fame because he whom Ferdinand Hiller describes as "one of the brightest and most beautiful stars in the firmament of German art" is experiencing "the attacks of envy, of want of comprehension and judgment." No. Such attacks "can only bring dishonour on those from whom they come, for they will never succeed in detracting from the glory which surrounds his name."

ENGLISH OPERA

By CHARLES K. SALAMAN.

(Continued from page 167.)

BUT for the discouraging distrust, and chilling indifference to native musical talent, which, with rare exceptions, have been perseveringly maintained by our own countrymen, as well as by foreigners, and of which our illustrious musical ancestors, Lawes, Purcell, and others have so bitterly and justly complained, it is more than probable that, with fair opportunities to display their powers of composition, our eminent musicians, who have at all times shown themselves equal to their Continental brethren in musical erudition, would have become as conspicuous for excellence in music for the stage as for the church. Encouragement is essential to the attainment of success. To aspiring genius it is as morning dew to vegetation: without its refreshing influence art droops and withers. It is undeniable that a baleful and unjust prejudice against our native music and musicians has been oftentimes engendered and sustained by the musicians of this country themselves. Instead of boldly asserting and maintaining for native musical talent a fair claim to prominence and acknowledgment, they have, in too many instances, yielded a precedence to inferior foreign musical compositions and performances, and acknowledged in them a super-excellence, which, in

numberless cases, has had no real existence. British musicians have also delayed the universal recognition of merit in English music, and done injury to the cause of native talent, by their assumption of foreign names and titles, in order, as it would appear, to conceal their nationality. This evil, so detrimental to our national character as musicians, should receive every possible discouragement, and the severest condemnation. We know that a long-nurtured prejudice against the native musical productions of this country exists: if we would remove it, we must inspire confidence in others by displaying it ourselves.

In the preceding chapters English Opera has been viewed in its infancy, its youth, and in its progress towards manhood. It has now to be regarded under another aspect—in its approach to maturity, and in its ripeness.

However admirable and popular had been, in their day, Bishop's Operas, and those of his countrymen, of his own and an earlier period, it began to be tacitly admitted, before the first quarter of the present century had been reached, that they had grown out of date, that foreign Operas had superseded them, and that, for native Opera again to invite with success the nation's regard, it must be presented under new conditions. It was acknowledged that modern English Opera must conform, more or less, to modern ideas, and be constructed upon principles adopted by the musicians of the Continent, and, moreover, in accord with the increasing general cultivation of the musical art in all countries, without surrendering such special qualities as might be deemed essentially national.

That British composers, with no near prospect of witnessing the representation of their Operas, should occupy themselves in their composition was not to be expected. Not having in England, as in France, Italy, and Germany, national theatres—wholly or partially supported by Government—for the performance of national Opera, the musicians of England have had to await favourable opportunities for producing their dramatic compositions. As none appeared in view when the operatic reign of Henry Bishop was over, legitimate English Opera then closed her eyes, and slumbered.

In the summer of 1834, otherwise musically memorable, appeared the prospect of a bright present, and a brilliant and hopeful future, for native Opera. At this period the new "English Opera House," in the Strand, which had been rebuilt to replace its unfortunate predecessor, destroyed by fire, was completed. With this consummation the hopes of English musicians revived. The old English Opera House, so called, had been erected by the famous Dr. Samuel Arnold, the composer of many English Operas and Oratorios, towards the close of the last, or the commencement of the present century, as a home for native Opera, and with the design to connect with it a National School of Music. This desirable plan was, however, frustrated by the proprietors of the Theatres Royal, Drury Lane and Covent Garden, who obstinately opposed the grant of the Lord Chamberlain's license. It was subsequently obtained, and many English Operas, and Operas in English, were performed there. The proprietor of the theatre was Mr. S. J. Arnold, the dramatist, a son of the late Dr. Arnold. Following the laudable example of his father, he desired to encourage and uphold national Opera at his new establishment, and, with the trumpet of faith and hope, he summoned the composers of England to enter the lists in honourable competition. The first to respond was Edward John Loder

of Bath—then about twenty-three years of age. He had been studying music at Frankfort under Ferdinand Ries, and, returning home towards the completion of the new building, received from Arnold a libretto of his own writing, with a commission to set it to music. The book, entitled "Nourjahad," was devoid of interest, and presented no scope to the ambitious young aspirant for operatic fame to introduce into his Opera dramatic situations which might suggest effective concerted music. The songs, duets, trios, and choruses were charmingly composed, and displayed considerable talent for dramatic music, but they were to some extent independent of the plot, and, on that account, perhaps of more commercial value to the publisher, a desideratum too often taken into consideration by English composers, to the injury of dramatic consistency. The success of "Nourjahad" was so qualified as almost to amount to a failure. Loder's ability was acknowledged by musicians, but his Opera failed to attract the public. After several performances, to audiences which "grew small by degrees and beautifully less," to the evident discomfiture of the establishment's treasury, the piece was withdrawn. Despite the non-success of Loder's first Opera, it opened a new field of operation for the dramatic composers of Great Britain. "Nourjahad" was followed, in 1835, by Loder's "Dice of Death." His "Francis I." is an Opera made up of independent, unconnected songs, duets, and trios, which the composer had supplied to D'Almaine and Co. by contract, and which had already been published. It met with no success.

"The Night Dancers," Loder's best and most charming Opera, was successful at the Princess's Theatre in 1846, and again in 1850; and on its revival at Covent Garden, under the Pyne and Harrison management, in 1860. "Raymond and Agnes" (1853) is another Opera of considerable merit, which it is hoped may, at no distant period, be resuscitated. But for his erratic life, and his inattention to professional engagements, Edward Loder would, no doubt, have made a more impressive and enduring mark upon the history of English music.

We now come to a very distinguished name, that of John Barnett, who is remarkable as being the first British musician who composed an English Opera constructed upon modern principles. He was born at Bedford, in 1802. His musical disposition was manifested almost in infancy. When a boy, he attained celebrity as a theatrical contralto singer. He was soon before the public as a composer of songs, many of which became rapidly popular. Barnett was successful in his first essay at dramatic music in 1825, and, in consequence, he received a commission to compose "The Carnival of Naples," for Covent Garden Theatre, in 1830. A small comic Opera, written by Buckstone for Mrs. Fitzwilliam, called the "Pet of the Petticoats," composed by Barnett for Sadler's Wells Theatre, in 1832, attracted to that out-of-the-way establishment all the professional and non-professional world of harmony, to hear music then novel in character, and charming as it was novel. At the urgent request of Braham, Barnett set to music an operatic arrangement of the fine old comedy, "A Bold Stroke for a Wife." Through no defect in the music, but because the piece was ill suited to musical purposes, it failed on its first appearance. The composer had no time for the composition of an Overture, and borrowed for the occasion Weber's brilliant Overture, "The Ruler of the Spirits," then comparatively unknown. The critics were severe upon the Opera, and the *Post* pronounced the Overture to be the "worst part" of it. Having,

by diligent study, patient perseverance, and practice, acquired considerable experience in the technical arrangement of dramatic music, Barnett, with ardent ambition, and high aims, awaited his opportunity to exhibit the results of his ripened powers in the composition of an Opera of greater pretensions than he had as yet attempted. The opportunity was forthcoming in 1834.

It had been arranged by Arnold that Loder's "Nourjahad" should be immediately succeeded by an Opera by John Thompson, of Edinburgh, called "Hermann; or, the Broken Spear," the parts of which were already copied; but, through the irresistible influence of Henry Phillips, Arnold consented to lay it aside for John Barnett's "Mountain Sylph," which was in process of completion, and in which Phillips desired to sing. This charming Opera, the production of which marks an epoch in the lyric history of England, had, in its inception, assumed the miniature proportions of an Operetta. It was founded upon the subject of the Ballet, "La Sylphide," which was rendered famous, first in Paris, and afterwards in London, by the exquisite dancing of Mdle. Taglioni. With the growing expectations of the composer, and the prospect of its early appearance on the stage, the work increased in dimensions and importance, and the Operetta became an Opera. The Overture, which has since been entirely re-written, was completed only two days before its performance. The Opera, ably supported by Miss Romer as the Sylph, Wilson, the Scotch tenor, as Donald, and Henry Phillips as the Wizard, gained an immense success. The several scenes in which the dramatic interest of the plot is developed are enriched by characteristic and effective music; and in like manner is the entire action of the Opera supported. Macfarren describes the "Mountain Sylph" as "an Opera in the modern form, in which the music throughout illustrates the action; in which an extensive technical design embodies a continuous dramatic expression." The name of the composer, already distinguished as one of England's most able musicians, was rendered yet more renowned by the successful production of this, his first important Opera. The hundredth night of its performance was celebrated by a grand banquet, given by the manager to the composer, author, singers, and all the other principal persons who were engaged in its representation. Barnett's German proclivities, and the influence which the dramatic music of Beethoven, Mozart, Weber, and Spohr had exercised upon his imagination, are clearly discernible in the construction of this Opera, the arrangement of its concerted vocal music, and his rich instrumental score. In availing himself of the experiences of the great foreign masters of his own time, as well as those of an earlier period, Barnett manifested a true comprehension of his vocation, while he exhibited a firm reliance on his own genius by adhering to a speciality of style, as transparent in his new, as it had been in his earlier compositions.

"Fair Rosamond" was Barnett's next great Opera, and it was also the first English Opera upon an English historical subject. It was composed in 1835, and produced at Drury Lane Theatre, under Bunn's management in 1837. It had a run of fifty nights. Many causes combined to deprive this able work of the complete success which its high merits should have secured. The composer, by skilfully interweaving with his own original music melodies and snatches of melody of the Old English national type, as in his "Mountain Sylph" he had combined ancient Scotch tunes—the scene of that Opera being laid among the Highlands

of Scotland—had aimed at imparting a national tone to his national subjects. This intention was, in "Fair Rosamond," not justly apprehended. A Ballet, of nearly an hour's duration, introduced by the despotism of Bunn, for the sole purpose, as it appeared, of engaging the services of a numerous and expensive *corps de ballet*, wearied the audience. The nightly encore of a Madrigal, composed in imitation of the music of the sixteenth century, proved that, while the excellence of the composition was appreciated, the national love for the English part-music of olden times had not died out. Barnett produced his "Farinelli" at Drury Lane Theatre in 1839. The hero of the Opera, who was born in 1702, and died in 1782, was the most renowned *male soprano* singer of his time. By an apparently strange inconsistency, the part of "Farinelli" was given to Henry Phillips, the then best *baritone*. A quarrel between Bunn and Phillips occasioned the retirement of the latter from the theatrical establishment, and the representation of "Farinelli" was entrusted to Michael Balfe, composer, singer, and lyric actor. By an unaccountable fit of nervousness and over-anxiety to succeed, he broke down on the first night of his appearance. This untoward event dimmed the Opera's success. It was, nevertheless, performed fifty or sixty times. Barnett's last Opera, "Kathleen," has never been performed, although it was rehearsed for performance at the St. James's Theatre, of which its composer was for a short period the proprietor. Barnett, from some unexplained cause, withdrew from the perilous position of theatrical manager a wiser, although a poorer man, having lost the savings of many years of unremitting professional labour. At the same time, retiring altogether from the metropolis, he established himself as a provincial teacher of singing at Cheltenham. Success having crowned his many years of persevering industry in his vocation, the now venerable composer and esteemed musician is, at the age of seventy-five years, enjoying his *otium cum dignitate*, yet not wholly unemployed, at his charming country residence near Cheltenham. For many years Barnett has preserved a kind of sullen musical silence. That his Operas should have been overlooked by those who have professed to uphold English Opera must seem as unaccountable to his countrymen and to strangers as it is discreditable to us as a musical nation.

George Alexander Macfarren has perhaps done more than any other composer to sustain the native Opera of England. He is not only an English composer, but a composer of English music. This is evidenced by his selection of subjects for some of his most important works: "Charles II." (1849), "Robin Hood" (1860), "She Stoops to Conquer" (1864), "Helvellyn" (1866), "May Day," and "Christmas." In the four Operas and two Cantatas above named, Macfarren has given to his music a local colouring, so to speak, suggestive of the Old English national associations he has desired to revive. The sports and pastimes of the middle ages in England, which the composer has dramatically introduced to the accompaniment of characteristic music in imitation of the ancient national festive dance-tunes of the period, have powerfully assisted to impress a special English character upon his national Operas. Macfarren's intimate acquaintance with every style of music of every country and period, his practical experience in every department of the musical art, and moreover his profound knowledge of all that relates to the national music of Great Britain and Ireland, have specially qualified

this accomplished English musician to possess the musical belt of England as champion of her music and as the unflinching maintainer of its rights.

Macfarren was born in London in 1813, and received his musical training at the Royal Academy of Music, of which he is now the honoured Principal. He was first brought to public notice as a dramatic composer in 1838, by the production of his "Devil's Opera." His next Opera, "Don Quixote," performed under the management of Bunn at Drury Lane Theatre in 1846, exhibited even higher musical and dramatic qualities than its predecessor, but, strange to relate, it did not obtain an equal popularity. An eminent musical critic, referring to the production of Macfarren's "Charles II.," remarks: "This was his first genuine English Opera, or, more strictly speaking, his first Opera built upon an English subject, and thus admitting a certain approximation to the English style of melody. That style, it must be understood, was essentially the old style; the influence of foreign dramatic music, German, French, and Italian, upon our composers, during a long series of years, having almost totally annihilated the legitimate English school which Bishop had been the last to enrich, and the first in his 'Aladdin' to repudiate, 'Charles II.' was a successful exemplification of how much could be effected by the aid of this national element, without in any way compromising the higher requisites of operatic forms." It must be admitted that there exists no recognised modern English school of music, and that neither is there any modern foreign school worthy of admiration or adoption. No composer of any pretension to eminence in any country is now-a-days the follower of any particular school of music. He works now independently of all schools—he follows only the instincts of his nature, and the natural bent of his genius. Conventionalism in music has burst its bonds. Music has become cosmopolitan. Nevertheless, by a moderate adherence to the style of our national English music, founded originally, no doubt, upon the tone, accent, and rhythm of our language, and by occasional reference to the acknowledged Old English *school* of music, a distinctive, special character may be given to our native compositions, when desirable, which may fairly claim to be genuine English music. Although it may be sensibly affected by a variety of influences, its national character may be thus not only preserved, but strengthened.

The English language is an aggregate of many foreign languages, in connection with the aboriginal. "There is, perhaps," says MaxMüller, "no language so full of words evidently derived from the most distant sources, as English. Every country of the globe seems to have brought some of its verbal manufactures to the intellectual market of England. Latin, Greek, Hebrew, Celtic, Saxon, Danish, French, Spanish, Italian, German—nay, even Hindustani, Malay, and Chinese words, lie mixed together in the English language." It is not the less English on that account. Our language is enriched by the combination. In like manner our music, not being a servile imitation of any particular style, but, on the contrary, an amalgamation of all styles, may claim the wide privilege of our language, and be nevertheless essentially English. The thoughtful musician of every country, bee-like, should extract musical honey from the exotics of foreign lands, as well as from his native fruits and flowers. Thus he may form a style of his own; and, avoiding mannerism, impress an unmistakable individuality upon his works, as Gounod, Meyerbeer, Gluck, and others have done.

Macfarren's charming Opera, "Helvellyn," offers a perfect and practical illustration of the foregoing reflections. It is an Opera of the highest rank, which has too long been permitted to "waste its sweetness on the desert air." This genial work, as elegantly melodious as it is musically and dramatically classical, embodies with a large amount of passionately effective music, an undercurrent of pure English tune which imparts a national tone to its scene and subject. Limited space precludes the possibility of entering minutely into the merits of Macfarren's other Operas—which can only be briefly mentioned. The following are amongst the more important: "Robin Hood" (1860); "The Sleeper Awakened." This Opera, composed under promise of performance, which, however, did not take place, was produced as a *Serenata*, in 1850, at the National Concerts, held at Her Majesty's Theatre. Macfarren's smaller and earlier dramatic pieces are, "The Maid of Switzerland" (1832); "Genevieve" (1834); "I and my Double" (1835); "The Old Oak-tree" (1835)—the three latter Operas were represented at the English Opera House—"Love among the Roses" (1839), at the St. James's Theatre; "Agnes Bernauer," at Covent Garden Theatre (1839); "Emblematical Tribute," a Masque for Her Majesty Queen Victoria's Wedding, at Drury Lane Theatre; and "Freya's Gift," a Masque for the Prince of Wales's Wedding, at Covent Garden Theatre.

William Sterndale Bennett was not a composer of Operas. It is said that George Linley offered to write a libretto for him. "But I must have no drinking chorus," said Bennett. He received the book, which began thus: "Act I. Scene I. Soldiers discovered singing and drinking." The composer read no further, and closed the book. Only some of the most prominent workers in the domain of English Opera have been mentioned in the foregoing account of its history. In the next, and concluding chapter, other British Opera-composers and their productions will be noticed.

(To be continued.)

THE LAW OF MUSICAL COPYRIGHT.

IN so far as we are able to comprehend Nature's operations, we are impressed not only by a sense of her wisdom but of her economy. So much that once seemed useless is now known to have an important mission, that everybody accepts as an axiom the statement, "nothing exists in vain." Therefore, Mr. Harry Wall, Secretary of the "Authors, Composers, and Artists' Copyright and Performing Right Protection Society," is not, as one might suppose, simply and solely a nuisance. It is astonishing how the existence and acts of objectionable persons come to be overruled by a beneficent Providence for the common good. Thus an important change in the Law of Judicature, operating entirely for the benefit of innocence suspected of crime, may be traced to a gentleman of Rugeley, named Palmer, who died on the roof of Stafford jail. In like fashion, an alteration in the Law of Copyright, operating entirely for the peace and comfort of the musical world, may arise from the behaviour of Mr. Harry Wall. Mr. Wall—a contemporary styles him "the man Wall," but on consideration we will drop the qualifying substantive—seems admirably fitted by nature to act as the means of so good an end. Whoever is destined to bring a bad law into prominence, or to show the need of mending an imperfect one, should have no scruples and we are bound to say that Mr. Harry

Wall fulfils the condition. He has no scruples, and he will ultimately succeed in establishing a necessity for the reform we now propose to advocate in a different way. Let our readers remember this as they peruse the next paragraph. The reflection may temper their anger, and induce them to tolerate Mr. Wall so long as he serves a purpose.

We have already (see "Musical Times," March 1, 1876) adverted to the character of Mr. Wall's operations, and the mode in which he conducts the not very honourable, though it may be perfectly legal, business on which, in the absence of anything better or the capacity for anything better, he has embarked. We have also given certain instances wherein Mr. Wall greatly distinguished himself. By this time, however, the person to whom we refer has acquired whatever in his particular sphere may be equivalent to heroic proportions. In order to snatch forty-shilling penalties or obtain ten-guinea subscriptions for the "Society" he has literally stuck at nothing. Last month—we are indebted to *Figaro* for all these particulars—he called upon Messrs. Chappell to pay smart-money for the performance at one of their own concerts, of a song "which they themselves published and claim to own." Next he demanded a penalty of Mr. Kuhe because, at the Brighton Festival, Miss Giulia Warwick sang "I dreamt that I dwelt in marble halls," whereas, as we are personally able to testify, she did nothing of the kind; the young lady, as sharp as Mr. Wall, using other words than those protected by the "Society." Next he came down upon an amateur of Harlesden for singing "Sweet spirit, hear my prayer," and this we look upon as his master-stroke. The concert was given for the benefit of a rheumatic railway porter, or rather of his helpless wife and family, and therefore presented just such a case as might induce any man with "bowels of mercies" to refrain from putting the law in action. But pathetic circumstances have no effect upon him whom we will not style "the man Wall." A demand for compensation was made in the name of Frank Bodda, owner of the performing right, and a sovereign, we are told, was actually paid and received. In his "One of the Thirty," Mr. Hargrave Jennings traced the malevolent history of a coin that had passed through the hands of Judas. The Hargrave Jennings of the future, it is to be feared, will discover materials for another such a volume. Mr. Wall could not, of course, surpass his Harlesden achievement but he has come very near it once or twice. At a concert given in the village of Milton an amateur sang "Who's that tapping at the garden-gate?" and soon found out that it was Mr. Wall with his stereotyped demand for penalties. Once more, at a Penny Reading in the village of Sutton a child of fifteen sang "When other lips," and subjected the managers of the entertainment to a requisition for forty shillings at forty-eight hours' notice, "having paid which," Mr. Wall might have said, "then you'll remember me." These are no doubt but a few cases out of many not yet before the public, and they represent an amount of annoyance, perhaps actual suffering, such as might well evoke the question—Can Mr. Wall be justified by the law in acting as he does? We regret to say that there is nothing in the state of the law which makes his justification impossible, and it is to this fact that we now ask the careful attention of our readers.

The Act 3 and 4 Will. IV., c. 15, gave to the author, or his assignee, of any printed and unpublished tragedy, comedy, play, opera, farce, or other dramatic piece or entertainment, the sole right of having it represented in any part of the British

dominions; and further enacted that "if any person should represent, or cause to be represented, without the consent in writing of the author or other proprietor, at any place of dramatic entertainment, any such production, or any part thereof, every such offender should be liable for each and every such representation to the payment of an amount not less than 40s.," &c. All these provisions were, by the 5 and 6 Vict., c. 45, extended to musical compositions, so that in law no copyright song can be publicly sung nor tune publicly played without the permission of the composer or his assigns. So far no hardship was entailed and no difficulty created; the law simply and justly recognised a right of property in the public performance of musical works. But let us look a little further. In the case of *Cumberland v. Planché* the Court of Queen's Bench held that the transfer of the copyright of a play involved a transfer of the right of representation also, and this was felt to be such a grievance that the 22nd sec. of 5 and 6 Vict., c. 45, specially enacted the contrary. The law thus created declares that no assignment of the copyright of any book, consisting of or containing a dramatic piece or musical composition, shall be holden to convey to the assignee the right of representing or performing such dramatic piece or musical composition, unless an entry in the registry book at Stationers' Hall shall be made of such assignment, wherein shall be expressed the intention of such parties that such right should pass by such assignment. Here again the law is but just. It recognises two distinct properties in a musical composition—first, the right of publication; second, the right of performance; and it seeks to have them clearly defined. But though in the theory so created there was a right of property in the public performance of a song, in practice that right was altogether ignored. And for obvious reasons. When A, a composer, sold a song to B, a publisher, neither A nor B gave a thought to the performing right, which if enforced must act as a tax upon the publicity, and therefore upon the popularity of the work. A's reservation of it, moreover, would lower the value of the piece to B, and B's acquisition of it, since it could not be asserted without damage to the proprietor, did not entitle A to raise his terms on its account. Practically, therefore, the performing right was treated as though it had no existence. But in law it existed all the same, and the consequence was, and is, that a double proprietorship obtains. B can publish the song, but A, if he pleases, can say, "Whoever sings it in public without my written consent shall pay a fine of forty shillings and costs of process." Music publishers, like all other Englishmen, are expected to know the laws under which they live, and to regulate themselves accordingly. But surely, if ever a body of Englishmen may plead excuse for negligence it is in this case. They could not imagine that the performing right which they omitted to take over would be used against them. As well, looking at the honourable character of the musical profession, could they foresee the existence of Mr. Harry Wall? But this is just the flaw upon which Mr. Harry Wall laid his finger, and we can imagine that the moment of its discovery was a thrilling one. Provided he could get the authors of the words and music of popular songs to claim what virtually did not belong to them, the vista of 40s. fines before his eyes stretched out indefinitely. New songs, of course, would not be interfered with, because, even if the authors did not want publicity, performers would quietly score them out of their repertoire. But such favourites as "When

other lips" and "I dreamt that I dwelt" the public demand. "Then," said Mr. Wall, "let the artists pay for the right of performance or sing them at their peril." But how as to the poor publishers, thus suddenly confronted with a tax upon the use of property bought as absolutely unencumbered? "As to them," Mr. Wall might have observed, had he known the meaning of the term, "*caveat emptor*." At any rate their hardship has not been permitted to influence the protective "Society's" action, and they have to endure as best they may a state of things which, though within the letter of the law, is outside the pale of justice. But we regret most of all that any persons connected with the musical profession should have been found willing to become Mr. Wall's clients, and take advantage of a legal power the use of which was never contemplated when the right of publication was sold. Nothing meaner can well be imagined. But money will entice through dirty ways—though no accumulation of it can ever wash off the contracted stain—and all we can do in this case is to assure the offenders that they have the contempt of right-thinking men.

So far the fault does not exist in the law itself, but we shall now see that it is capable of a simple reform which, if carried out, will remove all cause of difficulty and reason of complaint. The grievance felt by artists and amateurs is not that a right of property exists in performance, but that there are no ready means of discovering in whom that right is vested. This constitutes Mr. Harry Wall's strong point. If you ask the "Society" for information as to the performing right of a given song, the precious "secretary" declines to supply it except for a consideration. He leaves you to work in the dark, and if the property he guards be touched, swoops down for penalties. The possibility of this should not be. It is too much to suppose that every artist and amateur who sings in public can be always searching the register at Stationers' Hall for the names and addresses of those who own performing rights. No such difficulty exists in connection with the publishing right. The owner's name appears on every sheet, and those who wish to transact business with him know exactly where to go. Why not assimilate the practice in the one case to that in the other, and since two properties exist in the same thing inform the public by the same means who are the holders? We earnestly commend this easy way out of a perplexing situation to the Copyright Commission now sitting. If it be enacted that every musical composition shall bear on its title-page not only the name and address of the holder of the copyright, as virtually is the case now, but also the name and address of the holder of the performing right, all cause for complaint will disappear, especially as it would be found that in most cases the latter would renounce his claim. Moreover, the simple measure we advocate would make Mr. Harry Wall's game scarcely worth the candle. He flourishes upon the necessary ignorance of his victims. Acquaint all men when they are in danger of infringing the rights of his clients, and the office-boy—who for aught we know is Mr. Wall himself—will soon be seen closing for good the shutters of the "Authors, Composers, and Artists' Copyright and Performing Right Protection Society."

CHILDREN'S MUSIC

SOME time ago I recollect that a method of teaching languages, called the "Hamiltonian System," obtained a certain degree of patronage, and an Institution, I think, was established for the purpose of

spreading a knowledge of its merits to the public. It was based upon the fact that, as a child does not learn its mother tongue grammatically at first, but merely picks up words with which to express its wants, and leaves all study of the scientific construction of sentences until a later period, every person, of whatever age, who desires to acquire a foreign language, being precisely in the condition of a child, should proceed in the same manner, and begin in fact by speaking, instead of by learning rules and endeavouring to translate exercises founded upon them. I do not know whether this system is still in existence, but there is unquestionably a large amount of truth in it; and I have little doubt that, as teachers shake themselves free from the pedantry which has so obscured many subjects for years that the clear beauty of them could be revealed only to the chosen few, we may learn to look leniently upon a theory which, although regarded by many professors of the time as unworthy of serious attention, was nevertheless grounded upon a thoroughly rational notion. It is certainly obvious that, not usually hearing the foreign language we are studying spoken constantly around us, as we do that of our native country, the parallel advanced by the inventor of this system would scarcely hold; but it must be remembered that in adopting this method we are only pursuing that with which we commence our ordinary infantile lessons, for, in most of these, we learn to make our bricks before we are taught to build with them. A pen, for example, is placed in the hand of a child and he is told to write in certain given forms until, almost unconsciously, he finds that he has letters under his hand, and by putting these letters together, that he can construct words. In learning to draw we do not begin by poring over the rules of perspective, nor even by attempting roughly to represent a house or a tree, but by making straight lines, curves, varied kinds of shading, and other preliminaries which are afterwards to be applied in their proper places.

Now it has often occurred to me that if this principle were adopted in teaching the pianoforte we should in every instance have much more satisfactory results. How many young persons are utterly wearied with what is termed "music," before they can play even a simple piece correctly, merely because they are made to perform a daily drudgery with the fingers, whilst the mind remains perfectly inactive? What gratification, I would ask, can a child derive from playing six even notes in a bar, whilst a teacher thumps six times with a pencil upon the pianoforte, and occasionally, where any trip is made, upon the knuckles of the pupil? Why, the poor victim is never told that the observance of the swing, or rhythm, of the little piece is the magic that transforms this painful noise into pleasurable music; it never occurs to him that the mechanical and uninteresting succession of notes can be made to sing under his fingers with an eloquence not to be resisted, because he is made to fag at the hard and dry rules of the language, instead of attempting to catch its meaning. If a child is to derive any pleasure from music he must be trained to listen, not to the notes separately, but in connection with each other. Counting is very good for quantity; but the eternal "one, two, three," &c., must be put into shape from the first, or it will assuredly drive all sense of rhythm from the mind. Scales, too, should, like everything else, be acquired very gradually, for there can be no reason why any more difficulties should be presented than those which are absolutely necessary to be surmounted before the little lessons of the day can be played. I have myself seen a

juvenile pupil made to attempt the scale of D flat major—the keys plentifully watered with her tears—although her portfolio contained not a single piece that was not in C or G.

In singing I would even more strenuously advocate something like the "Hamiltonian System," for here, at least, we have natural music. Let children, I say, sing first, and be taught to sing afterwards. The ear should be tuned before the voice is touched, or the interest in music itself is never awakened, and "learning to sing," like what is too often called "learning to play," becomes a task in which a love of what is beautiful in the art is carefully held back. I have examples within my recollection where the desire to sing has been crushed by books in which not only the most difficult intervals are exhibited, but grim drawings of the "glottis," accompanied with learned essays upon voice-production and the correct management of the breath. I have nothing whatever to say against these works, if they are only brought forward at the right time; but young people want to sing, and not to see coloured representations of their throats turned inside out: it is like keeping a child from the sight and odour of lovely flowers, whilst you dissect them upon a table to exhibit and explain their anatomy.

Again, it may be asked why a young player should not be permitted to pick up as much knowledge as he can of the theory of music in his usual practice? Is he not gathering up chords under his fingers every day, either together or in *arpeggio*? and would it not be very easy for him to learn that a bass note with a third and fifth is a "common chord"—nay, further, that although he may turn these about in any manner, if he *add* any note he produces a discord? Here an interest is at once created, for a pupil will certainly feel a pride in being able to know a concord from a discord by such simple means, and may begin to believe that the rudiments of that dreadful study called "Harmony" cannot be so very difficult after all. Children are tractable enough when a subject is made agreeable to them; and many, for instance, will even consider it an amusement to find out what key they are playing in if they are told that they start from their home when they embark on a musical journey, and come back to it when their journey is over. "Why this piece seems to be in the key of C," said a young child to me a short time since; "but not the C I knew before, because the E is flat, and the A too." Here, indeed, is the truth, expressed in most truthful language—a rough method of saying that the piece was in C minor; but then this little student had been allowed to think for herself, and had her "Instruction book"—which informed her that three flats at the signature determined the key of E flat major—carefully removed.

I cannot but think that the time is not far distant when music shall cease to be made unattractive to young pupils; for of all the studies in the nursery school-room it should be regarded as that which most brings forth the fresh and joyous feelings of childhood. If, as I believe, there is something in the teaching which stands in the way of this result, then let us do our utmost to reform it. The "Hamiltonian System" may not be applicable in all its integrity to the study of music, but the principle is right in the main. A child should not see at first a vision of all that he has to learn. As well might he be constantly told of the struggles and difficulties he will have to encounter in life. He will know them all quite soon enough—no occasion to cloud his sunny days with the shadow of miseries to come. H. C. LUNN.

REALLY the cuckoo gives more trouble to musicians than any other bird with whose song we are familiar. It is true that we often see in books the notes said to be emitted by the various feathered little warblers who greet us in a country walk; but unfortunately we do not hear these sounds as they are written down. The blackbird, for instance, is credited with singing the major common chord, the nightingale is said to give us at least a portion of a diatonic scale; yet even the advocates of tempered intervals would scarcely, we think, like to have their pianofortes tuned according to this natural music. But, as we have said, the cuckoo is the bird which evidently takes delight in worrying us; for composers never can agree as to the pitch of the two notes which form so prominent a portion of our sylvan concerts in the Spring. Beethoven, in his Pastoral Symphony, writes a major third, but Dr. Ferdinand Hiller, in one of his beautiful Chamber Trios, writes a minor third; and, although we do not know any instance of a musician being bold enough to note it, we have certainly heard this perverse bird sing almost a major second. In proof of the interest taken in this matter, we have now received a letter, signed "Mus. Bac.," in which the truth of an observation in our review upon Mr. Pearson's Madrigal, "Spring," in the last number, that "we never hear the cuckoo sing a major third save in musical compositions," is boldly questioned. The writer says, "In this country, at least, the major third is well known as the cuckoo's *first* song," although he admits that he afterwards hears it sing a minor third, and even a major second. Well, we are sorry to question the accuracy of ear in a "Mus. Bac.," but there can be no doubt that if these birds will insist upon so varying their song, composers will continue to differ in indicating it upon paper; and when we find such authorities as Beethoven and Dr. Hiller disagree upon the subject, we feel still inclined to cling to our belief that as the two notes do not perfectly express any recognised musical interval, we can only get an approximation to the truth with our present system of notation.

CONSIDERING the status of the professors at the Royal Academy of Music, it would be difficult to imagine that a more competent jury for the examination of students and the adjudication of rewards of merit could be found than one selected from the staff of the Institution itself. As it has frequently, however, been said that, whatever the reputation of a teacher, he should not form one of a board when pupils of his own are amongst the candidates for honours, we are glad to find that at the recent competition for a gold medal given by Dr. Llewelyn Thomas for the best declamatory and expressional singing, the examiners were artists entirely unconnected with the Academy. It will be unnecessary to enlarge upon the qualifications of Mr. W. H. Cummings, the Chevalier Lemmens, and Mr. Sims Reeves, for the performance of the duties they undertook; and as it is probable that few of the names of the students who sang on the occasion were known to them, not even the most incorrigible cynic could imagine that there was the slightest favouritism shown. But although three eminent members of the profession can be found to give their valuable services during a short trial of this kind, it becomes a question whether the same principle, however desirable it may be, can be carried out at the annual examination of the students. It is a comparatively trifling matter to listen to the singing of fifteen candidates for a prize; but to examine and report upon the progress

of three hundred and forty pupils in every branch of study is another matter. There may, however, be professors out of the Academy who would voluntarily bind themselves day after day to a task undertaken every year by the teachers in the Institution; and although we cannot believe that the late experiment at all proves this, we should be glad if the question were tested; for, even if unsuccessful, the Committee of Management would at least convince the public that every method had been tried to ensure on all occasions a thoroughly impartial verdict.

MR. MAPLESON'S reticence upon the subject of his "Grand National Opera House" on the Thames Embankment, since he has secured Her Majesty's Theatre, seems somewhat singular when we call to recollection his glowing speech upon laying the "first brick" and the "first stone" of an establishment which was to combine schools for instruction in music as well as in dancing, with a theatre for the performance of the lyrical drama. The truth is that, as there was nothing "national" about the undertaking, the nation did not respond to the call for aid; and the lessee, being wise enough to see this in time, merely takes a building suitable for his purpose, and acting on the principle of the old proverb, "The least said the soonest mended," issues his prospectus without a word of explanation upon the virtual abandonment of a project so gigantic in proportion as to have excited universal attention, and even to have caused an animated debate in the House of Commons. As we have never wavered in the belief that the patronage of Opera in Italian is a mere fashion in this country, and that the fashion is rapidly on the decline, we are, of course, by no means astonished at the collapse of this undertaking. As a "winter of very great severity," however, cannot have helped to retard building operations, as it was stated to have done when Mr. Mapleson published his prospectus last year, we cannot but think that, were any cause now assigned for the non-completion of the new edifice, the lessee would be driven to acknowledge that it is for want of funds. Would not, then, the moral be forced upon us that until a sufficient pecuniary guarantee could be secured, it would have been better to withhold the promises so confidently put forth; and, above all things, not to run up a structure and then trust to fate whether it shall be roofed in or pulled down?

ALTHOUGH, as our readers must be aware, we are at all times ready to invite discussion upon matters of general interest connected with the art to which our journal is devoted, we desire it to be distinctly understood that we do not wish to draw forth correspondence either for or against the opinions expressed in our reviews. An announcement of this kind would not, of course, be necessary were we merely to consign letters containing criticisms upon our own criticisms to that essential portion of the furniture of an editor's office, the waste-paper basket; but the fact is, that communications of this kind have latterly so grown that, in common courtesy to the many writers who may consider themselves aggrieved by no notice of their voluminous effusions having appeared, we beg to assure them that their letters have been duly received, but that when, once our judgment upon a work has been recorded, it is not likely that we shall reverse it because one or two of our readers do not agree with it, nor that we shall feel inclined to print a kindly testimony to the justice of

our verdict. Of course, it is almost needless to say that when composers who have been reviewed write themselves, it is only to say that any faults we may have found with their works can be logically proved to be no faults at all. Favourable notices are always considered by authors to be just, when on their own productions, a fact which has been immortalised in Sheridan's "Critic," where Sir Fretful Plagiary writhes in agony during some disparaging remark upon his play; but when Mrs. Dangle declares that she can find no fault with it, bursts forth with the naïve assertion that "the women are the best judges after all."

A CORRESPONDENT of the *Guardian*, owing to the fact that a certain curate has announced himself as a Doctor of Divinity of New England University, U.S. of America, has made inquiries as to the real existence of such a seat of learning, and writes from Newhaven, Connecticut, to say that such a University was incorporated by the New Hampshire Legislature in July 1875. But he adds, "discreditable facts soon came to light, and the Act to incorporate the University was absolutely repealed at the next Session of the Legislature, July 18, 1876." It also appears that the University never had a Dean, Professor, or Student! The respected young curate to whom we have alluded has shown himself to have been sinned against by his frank avowal of the source of his degree. No profession has anything to fear when its members openly declare the University by which they have been honoured; but a real mischief is done by men who decline indignantly to give any account of how or where they have been dubbed with titles.

THE Saturday Organ Recitals at the Albert Hall must have been welcomed by a large section of the public. Already several well-known organists have given interesting programmes, and we hear that the result is so far satisfactory that the performances will be continued every Saturday afternoon during the present season.

In reference to our paragraph on the subject of the Sherborne organistship, we are pleased to be able to state that the present holder of that post is not going to leave it. Our correspondent cannot have had any *mala fides* in making the statement, inasmuch as he regretted the supposed change.

DEATH OF MR. CHARLES NEATE.

So many years have elapsed since the name of Charles Neate has been heard in the musical profession, of which he was the oldest living member, that to the younger generation of musicians his name may be wholly unknown, while to those who remember him in former years it may be a surprise to learn that he was yet among the living up to the 30th day of March last, when, at the advanced age of ninety-three, he departed this life at his residence, St. George's Place, Brighton.

Charles Neate in his day was one of England's most respected musicians, and was prominent among the following eminent pianists, who were then residents in or visitors to this country, viz., Clementi, Dussek, Steibelt, John Field, Ferdinand Ries, Woelfl, Potter, Cramer, Kalkbrenner, Madame Duicken, Mrs. Anderson, and Moscheles. Neate was born in 1784, on the 28th of March. This famous musical year was the hundredth anniversary of Handel's birth, the year of the first great Handel Festival held in Westminster Abbey; it also witnessed the birth of Paganini, Sir George Smart,

and Spohr. It is interesting to contemplate the long array of distinguished musicians who have flourished since Neate was born. The catalogue includes Haydn, Cimarosa, Mozart, Attwood, Shield, Steibelt, Beethoven, Schubert, Hummel, Rossini, Mercadante, Cherubini, Spontini, Auber, Bellini, Bishop, Donizetti, Meyerbeer, Liszt, Thalberg, Herz, Czerny, Mendelssohn, Cipriani Potter, Sterndale Bennett, Dr. Crotch, Mayseder, Balfe, John Barnett, Braham, Wallace, Macfarren, Joachim, Verdi, Wagner, Gounod, Schumann, Brahms, Raff, &c.

Charles Neate was an admirable pianist of the genuine Cramer-Field-Hummel school. His touch was refined and delicate, and his execution, though occasionally wanting in spirit and energy, was clear and accurate. His public performances were frequent for many years: first at the so-called "Lent Oratorios," and, later, at his own benefit concerts, and also at the concerts of the Philharmonic Society, which, in conjunction with the most eminent resident musical professors of the period he assisted to establish in 1813. Of this once famous Society Neate was frequently a Director, and he also took his turn at the pianoforte to inspect the score in the capacity of "Conductor," waving his hand gently to indicate the time, which, as in the case of other Conductors similarly placed, was oftentimes at variance with the "beat" of the "Leader." Neate was the first pianist who performed in this country Weber's "Concert-Stück," Beethoven's Concertos in E flat and C minor, and Hummel's Concerto in E and Septuor in D minor, works which until then were comparatively unknown, and only partially esteemed.

Soon after the battle of Waterloo, when the peace of Europe was assured, Neate put into execution a plan he had long contemplated. He made a journey to Vienna, in those days an undertaking more important than at the present time of easy travelling, in order to make the personal acquaintance of Beethoven. He reached the Austrian capital in 1816, and was received with great kindness and consideration by the illustrious composer. During a residence of several months at Vienna, Neate enjoyed his intimate friendship, and benefited by his musical counsel. On his way home Neate visited Munich, in which city he remained five months to improve his knowledge of counterpoint under Winter's instruction. After an absence of two years he returned to London with an increased professional prestige of inestimable value. Neate having been long recognised as one of the best, as he was one of the foremost, teachers of the pianoforte in England, pupils flocked to him. He was as good a violoncellist as a pianist; but, although ambitious to acquire a reputation also as a composer, his success in this capacity was but partial, for, notwithstanding his thorough technical knowledge of the art of composition, Neate was deficient both in inspiration and invention, and his works were consequently laboured and devoid of interest. In 1808 he published a Sonata in C minor, built upon the classical model, and of much merit. His second Sonata in D minor was published many years after, and this was followed at intervals by two Trios for the Pianoforte, Violin, and Violoncello, and by Pianoforte Solos, of more or less ability, in the form of Variations, Fantasias, Capriccios, &c.

In social as in professional life Mr. Charles Neate held a high position. For some years previously to his decease music had failed to interest him, and he found his amusement and pleasure in microscopic investigations and in reading. By Mr. Neate's death is severed the last link of the chain which connected the musical present with the musical past.

CRYSTAL PALACE.

THE present series of Saturday Concerts is now concluded; there only remains to be given Mr. Manns's benefit, which takes place on Saturday next, the 5th inst., after which we presume that nothing of special musical importance will be given till the Handel Festival, which takes place during the latter half of next month.

Two performances during the past month have thrown all the others so completely into the shade that we must speak chiefly of these, contenting ourselves with a few

lines only concerning the others. These have been the first production at the Crystal Palace of Brahms's new symphony, and the concert given on the 21st ult. consisting entirely of compositions by Rubinstein.

Brahms's symphony was given at the concert of March 31, for the second time in England, its first hearing (as recorded in our last month's issue) having been at Cambridge on the 8th of March. The individuality of Brahms, especially in his more recent compositions, is so strongly marked, and the originality of his style so decided, that it is more than ordinarily difficult to attempt, after only a few hearings, any description of a work so elaborate as his new symphony; and as the score is not at present published, no opportunity for a thorough study and analysis of the work has yet presented itself. Our remarks must therefore be considered simply a record of impressions, and in no degree as a final verdict upon the composition.

The key which Brahms has chosen for his symphony is C minor, and the opening *allegro* is certainly the most difficult portion of the whole work to understand without careful study of the score. Its general character is agitated, even stormy, though with a true artist's feeling for contrast the composer gives at intervals more tranquil phrases. The whole movement produces an impression of great power, somewhat analogous (though, be it expressly said, without the slightest resemblance in the themes) to that made upon us by the first *allegro* of Beethoven's "Sonata Appassionata." In adopting the very remote key of E major for his slow movement, Brahms has followed the example set by Beethoven in his C minor Concerto. This *andante sostenuto*, though not the greatest, is the most charming movement of the whole symphony. Here one exquisite melody follows another without interruption; at times the spirit of Schubert seems to breathe in the music, though Brahms has a far more complete mastery of the technique of composition than his illustrious predecessor. The beauties of this movement, unlike those of some other parts of the symphony, are such as can be immediately felt. The following *intermezzo*, which takes the place of a Scherzo, is simple and quiet in its character, and exquisitely scored, especially for the wood instruments. The *finale* in C major, preceded by a long introduction in C minor, is, perhaps, on the whole, the finest portion of the work. The introduction is wild, almost tragic, in tone till near its close, when a sudden change of character occurs, and a tranquil melody for the horn, accompanied by pianissimo chords for the trombones, and tremolos for muted strings is introduced with most beautiful effect. The broad subject of the *finale allegro* is not without affinity with the theme of the *finale* of Beethoven's Choral Symphony; it is admirably treated, working up at last to a most brilliant climax, which ends what is unmistakably one of the greatest symphonic works of modern times. We need only add that the performance of the whole work under Mr. Manns was superb; finer playing has never been heard even at the Crystal Palace. At the same concert, Miss Dora Schirmacher, a young pianist from Liverpool, made her first appearance at the Crystal Palace with Mendelssohn's D minor Concerto; the young lady has great talent and very good execution, and will doubtless be heard again.

At the following concert (the 7th ult.) a new work, Raff's Suite in E flat (Op. 200), for piano and orchestra, and a new player, Mr. Franz Rummel, the exponent of the same, were heard for the first time at Sydenham. Raff's work, though in parts somewhat dry, is extremely clever, and very brilliant and difficult for the piano. Mr. Rummel's playing was of remarkable excellence. The perfect ease with which the most difficult passages were given, the absolute certainty of his execution in rapid octaves and double notes, and the equality of his touch in scale-playing, were alike noticeable. Of his expression and musical feeling we must defer an opinion till we hear him in some other work, for Raff's music gave scope merely for great execution. Mendelssohn's comparatively uninteresting Symphony in C minor, and a pretty, but rather trivial, "Dance of Pirates" by Henri Reber, were given at the same concert.

Of the concert on the 14th we can only afford space to say that it included Verdi's Quartett in E minor, played,

by all the strings of the orchestra (by permission of the composer), and Hummel's Concerto in A flat, performed by Herr Pauer, besides various less important works. Verdi's Quartett produced no very great effect; though interesting as a step in a new direction by the great Italian master, it is not of any special musical value.

The appearance of Herr Rubinstein in the triple capacity of composer, conductor, and pianist gave great interest to the concert of the 21st, when the programme was entirely selected from his works, all of which (except those for piano) he himself conducted. First came the "Ocean" symphony, in its new and enlarged form of six movements. This is certainly one of the most interesting and best sustained of the very unequal composer's works. It contains two movements and two Scherzos; why the established form for a symphony should have been altered we are not able to say. The third movement (a Scherzo in G major, $\frac{3}{4}$ time), and the *finale*, are not, we think, equal to the rest of the work; but the magnificent *allegro maestoso* which opens the symphony, the two slow movements, and the second Scherzo (in F), are most excellent. Herr Rubinstein is a conductor of the first rank; his beat is firm and clear, and he has the precious (and not too common) faculty of imparting his own feeling of the music to the forces under his control. The rendering of the entire work by the Crystal Palace band was perfect; and, though the performance lasted nearly an hour, no signs of weariness were exhibited, the applause at the end of each movement, and especially at the close of the symphony, being enthusiastic.

We cannot but think that the composer was well advised in selecting his earlier rather than his later works for presentation at this concert; for the "Ocean," which is the second of Rubinstein's four symphonies (not five, as stated in the programme of the concert) is far superior in musical value to the more recent "Dramatic" symphony, produced last year at the Philharmonic Concerts. The same remark may be made as to the Concerto (No. 2, in F), given on this occasion. This is a most interesting work, of enormous difficulty for the piano, and it was played by the composer as probably no one but himself could have played it. The overture to "Dimitri Donskoi," with which the concert concluded, is also an early work of Rubinstein's, the Opera having been composed in 1849. This interesting and attractive piece had been previously heard at the Crystal Palace, having been given at the Saturday Concerts in January 1875. Besides three short pianoforte solos, the programme included two vocal numbers—the second *finale* from the opera of "Die Mac-cabæer," sung by Mdle. Friedländer and Miss Helene Arnim, and a song "Tragödie" by Mdle. Friedländer; these pieces were less striking than the instrumental portion of the concert.

The programme for the 28th included Beethoven's symphony in D, Schubert's "Miriam's Song of Triumph," two movements from J. F. Barnett's "Raising of Lazarus," Liszt's *scena* "Loreley," and two movements of Molique's Violoncello Concerto (Herr Hausmann). As the concert took place after our going to press, we can only record the fact.

THE BACH CHOIR.

ON Wednesday the 11th ult. the first of the two Concerts advertised for the present season was given by this excellently trained Choir at St. James's Hall, when Bach's Mass in B minor was repeated with perhaps even an increase of effect over the two performances of the composition last year by the same body of executants. It is always a question whether it is advisable to give a title to any musical Institution which binds it specifically to the performance of the works of one composer, or even to any defined line of action in the arrangement of its concerts; and we cannot but think, therefore, that before many seasons are over the "Bach Choir" will find its name an incumbrance, unless, like the *Fortnightly Review*—which is published monthly—it ignores the matter altogether and devotes its energies simply to the rendering of any high-class choral works. In the solo parts of the

Mass, Madame Sherrington, Madame Patey, and Mr. W. H. Cummings were, as on the two former representations, everything that could be desired; and Signor Foli, who sang the bass part, allotted last year to Signor Federici, gave an excellent reading of the "Quoniam." The choruses were finely sung under the direction of Mr. Otto Goldschmidt, who is deserving of every encouragement in his efforts to establish his choir firmly in the estimation of the London public.

The second concert took place on Wednesday the 25th ult. and attracted a very large and distinguished audience, many of whom perhaps attended out of consideration for the peculiar character of the choir, made up, as it chiefly is, of amateurs high in social standing. To this form of class-sympathy there can be no objection at all. Those who are anxious for the general progress of music amongst us are not likely to cavil at any sort of help that comes to the cause, and if aristocratic people, who would not be drawn within the influence of the masters by that influence alone, choose to yield when the performers are more or less of their own "set," it is clear that Bach Choirs have a double value. The programme was a very mixed one, ranging from Palestrina, through Bach and Handel, down to Sterndale Bennett and Gade; and yet, leaving the Danish composer's secular music out of the question, there was hardly a proportionate variety. All the examples of sacred art in the scheme were written for church use, and the effect, as one after another came under notice, went to prove that, difference of era and personal style notwithstanding, the true church music of all ages has common characteristics. First in the list came Handel's Coronation Anthem "The King shall rejoice," one of the four written to be used at the enthronement of George II. in Westminster Abbey; the others being the well-known "Zadok the priest," "Let thy hand be strengthened," and "My heart is inditing." Although "The King shall rejoice" can never hope to rival the tumultuous work which we know as the Coronation Anthem *par excellence*, the grandest popular utterance in music that the world can boast, it is, nevertheless, a fine example of Handel in his exalted and impressive vein. The opening chorus, which appears in "Deborah" as "The great King of kings," and the final movement, also transferred in great part to the same Oratorio, may especially be cited as realising the very ideal of a jubilation that, because sacred, can never afford to lose sight of dignity and self-restraint. Little fault could be found with the performance, and it was most grateful to hear Handel's music without painfully having to notice the intrusion of overwhelming "brass." Next came a Motett for eight voices and organ, "In Thee, O Lord," the work of Sir Sterndale Bennett, as yet unpublished, and performed on this occasion for the first time. The composer originally intended this as the opening portion of an Anthem in four movements, only two of which he completed, although the MS. of the first bears date 1856. Alas! that the exercise of such great talent as was Bennett's should have been restricted by dilatoriness, fastidiousness, or any other cause. Arguing from this movement alone, which we do not hesitate to describe as one of the most beautiful in the whole range of Church music, the loss to art is enormous, and like the premature death of a Purcell, a Mozart, or a Schubert, must be a source of unending regret. In the work under notice Bennett happily solved the problem of uniting to the contrapuntal style, which has always been recognised as in keeping with the dignity of sacred music, the grace of manner and warmth of expression demanded by modern taste. It is not likely that the freedom permitted to Italian and French composers when writing for the Church will ever be conceded by our more staid and sober notions of what is fitting. On the other hand, the mere contrapuntal exercise, without sentiment or necessary connection with its verbal text, has become distasteful, and we require the happy mean between the two. So far Bennett's work is a model that cannot be too closely followed. Its part-writing is that of a scholar, clear, flowing, and correct, but in every passage, and above all towards the close, where the prayer "Incline Thine ear and save me" becomes intense, the emotions are addressed as

well as the intellect, and the effect is therefore complete. The Motett was received with great favour, a portion of the audience persisting in a demand for its repetition, which, however, Mr. Goldschmidt, exercising a wise discretion, did not think proper to grant. The "Sanctus" from Palestrina's "Missa Pape Marcelli" followed, and reminded the audience that "there were giants" before Bach, who contributed the next piece—his Cantata on "Ein feste Burg," as adapted for modern use by Messrs. Otto Goldschmidt and Crowther-Alwyn, the English text by the Rev. J. Troutbeck, M.A. It may be necessary to say at once that the adapters discharged their task with commendable reticence, touching the orchestration of the work but lightly, their boldest step being to accompany the final enunciation of the Chorale with the full band. As an example of Bach's skill in dealing with the Chorale, this Cantata stands almost without a rival. In the opening chorus every phrase is treated fugally with extraordinary elaboration. In No. 2 a variation of the tune is given to a soprano semi-chorus united to a florid bass solo after a fashion which Bach rather favoured. In No. 5 the Chorale is given out in octaves by the voices, the full orchestra having a complicated and ingeniously constructed accompaniment; while in No. 8 it appears, by way of climax, in all its native grandeur. As may be imagined, the work is far from easy, but it was well performed, Madame Sherrington, Mr. Cummings, and Herr Henschel doing the solos as much justice as their character made possible.

The second part was devoted to Gade's Cantata "Comala," a work which, there is reason to believe, had never previously been heard in England, although written years ago. Its subject is taken from the Ossian poem of the same name, and the "argument" shows how Fingal, King of Morven, set out for the battle-field followed by Comala, the daughter of Sarno, King of Inistore, disguised as a warrior. The lovers, for such they are, take leave of each other before the fight, and the excited imagination of the maiden sees in a storm the spirits of her ancestors, which she accepts as a sign that Fingal has fallen. She dies of grief just before Fingal returns a conqueror. Overwhelmed with sorrow, he calls upon the bards to praise her constancy and love in their songs. Those who know the affinity of Gade's taste with the traditions and spirit of the Northern lands—an affinity which his overture "Im Hochland" proclaims to all time—will at once assume that he has set music to this wild story of love and death such as is in close harmony with it. The assumption cannot be denied. Gade has caught the peculiar colour of the legend and transferred it to his music, throwing over all an impression of the romantic beauty and deep tenderness, combined with much that is vague and mysterious, so distinctive of the Northern legend. He is most successful just where the emotions to be expressed are deepest. Take, for example, the farewell duet of the lovers, Comala's lament over Fingal's supposed death, and the expression of his grief at finding that she has perished through the very strength of her affection. In all these parts of the work Gade appears at his best—full of tenderness, melodic charm, and a certain distinctiveness of expression as characteristic as the swell of Ossian's verse. In the more jubilant or martial numbers, on the other hand, we notice a lack, perhaps intentional, of brilliancy. A sombre hue pervades the music, as though no sun could break through the mist of the mountains, and this, it must be confessed, becomes a trifle monotonous. But the work, which we cannot now examine in detail, is one of great interest, and deserves a recognised place in the repertory of English choral Societies. Its performance was excellent, band and chorus acquitting themselves well, and the artists already named, assisted by Mdlles. Riego and Gowa, singing their very best. That, under these circumstances, "Comala" was a success we need not attempt further to prove.

ROYAL ITALIAN OPERA.

THIS establishment opened for the season on the 3rd ult., with Verdi's Opera, "Un Ballo in Maschera." Mdlle.

D'Angeri as *Amelia*; Mdme. Scalchi as *Ulrica*; Mdlle. Bianchi as the page *Oscar*; Signor Pavani as the *Duke*; and Signor Graziani as *Renato*—a cast in every respect satisfactory, and perhaps even beyond what we have been accustomed to during the dull nights before the "stars" make their appearance. With the exception of "Fra Diavolo"—in which Mdlle. Bianchi was a very fair *Zerlina*, and M. Capoul a passable Brigand Chief—although the part rather brings forth his worst qualities and conceals his best—there has been scarcely anything worth mentioning until the appearance of the new tenor, Signor Gayarré, who made his *début* on the 7th ult. as *Fernando* in "La Favorita." We have no particular sympathy with the music which Donizetti has wedded to the somewhat unpleasant story upon which this Opera is founded; but unquestionably the tenor part is well written for display, and when we say that Signor Gayarré fell immeasurably short of the requirements of the character, both as an actor and a singer, we are by no means inclined to believe that he may not achieve a more genuine success in music more congenial with his nature. He has a voice of considerable compass, but when singing the quiet *cantabile* passages with which pure tenors hold their hearers in breathless admiration, the tone is lost. Conscious of this apparently, he escapes as soon as possible into the higher register, where, with an exaggerated emphasis, amounting almost to vocal ranting, he attempts to attain by declamatory power a climax which will compel his auditors to condone his previous incapacity. We are told that in parts requiring the display of powerful passion Signor Gayarré is great; but in what Opera does a tenor exhibit nothing but "powerful passion" throughout the whole work? Surely, to judge of a singer we must know whether he can vocally depict every phase of human feeling, and not whether he can anathematise or defy through a long scene with the high chest-voice, throwing out an *ut de poitrine* at the end as a proof of his mere power of physical endurance. In spite of his defects, however, with the house the new tenor was an undoubted success, the Romanza "Spirto gentil" having been unanimously encored, and the warmest approbation rewarding his constant bursts of violent contrast. His appearance as *Raoul*, in the "Huguenots," scarcely perhaps advanced him in the estimation of dispassionate listeners; but it certainly proved that, with a more artistic control over his natural gifts, he might prove a welcome addition to the meagre list of tenors now on the lyrical stage. In many parts of the Opera his earnestness, his correctness of phrasing, and even his pure style of vocalisation, made a highly favourable impression; and, had he not been tempted into his usual exaggeration of style in the great duet with *Valentine*, a fine dramatic climax might have been reached at the fall of the curtain.

It would be unjust to close our notice without a record of Mdlle. Smeroschi's excellent singing as *Norina*, in "Don Pasquale," and also of the performance of "Guillaume Tell," with Signor Cotogni as the hero, and Signor Marini as *Arnoldo*, both of whom produced a marked impression in the exacting music of these characters.

PHILHARMONIC SOCIETY.

THERE were two powerful attractions at the Concert on the 16th ult.—the first performance in London of Brahms's Symphony in C minor, and the *début* of M. Paul Viardot as a violinist. Our remarks upon Brahms's new work at the Crystal Palace Concert of the 31st March will absolve us from the necessity of enlarging here upon the merits of this important contribution to modern art; but we may say that, although its rendering fell short of that at Sydenham, the evident desire to do justice to the composer, both on the part of the conductor and executants, was on the whole highly successful. We cannot say that the reception of the composition was by any means enthusiastic; but then the English people are difficult to move, and the comparatively moderate display of audible approbation must not therefore be accepted as a proof of want of appreciation. The musical antecedents of the new violinist—a son of Madame Viardot-Garcia—raised high

expectations of his success; and we are bound to record that in no respect were these hopes disappointed. Although selecting Mendelssohn's Concerto for the display of his abilities, he fully proved that, with the exception of the absence of that ripeness which only age and experience can give, he was fully competent not only to vanquish the executive difficulties of the work, but to realise the full intention of the composer. His tone, for so young a player, is exceedingly full, and his execution—especially observable in the *cadenza* of the first movement—remarkably free and legitimate, the "Andante" showing to much advantage the delicacy of his phrasing and command over *cantabile* passages. The vocalists were Mdle. Thelkla Friedländer and Mr. Shakespeare (the former of whom gave with much effect two of Brahms's "Lieder"), and the concert was ably conducted by Mr. W. G. Cusins.

NEW PHILHARMONIC CONCERTS.

THE twenty-sixth season of the series of concerts under the above title opened at St. James's Hall on the 14th ult., the novelty being the "Ode au Printemps," of Joachim Raff, for pianoforte and orchestra. In this, as well as in all the works of this composer, we have that extraordinary mixture of good, bad, and indifferent so carefully knitted into a compact whole as to satisfy the many who, having been weaned from the form of the standard writers, are prepared to travel in loving company with those who, like themselves, have fixed their point of departure but not the goal they would reach. The pianoforte part was ably sustained by Mrs. Beesley, who received well-deserved applause for her exertions in a somewhat thankless cause. The programme also contained the Prelude to the first act of Wagner's Opera, "Die Meistersinger von Nürnberg," and the same composer's "Huldigungs Marsch;" a refreshing relief being presented to the lovers of the pure, unsensational style by the performance of Beethoven's "Pastoral Symphony." Mdle. Chiomi proved by her excellent singing of Liszt's "Jeanne d'Arc au bûcher" that she was worthy of rendering better music; a fact which was also evidenced in Mrs. Beesley's case by her artistic performance of Schumann's Concerto in A minor, which formed a striking contrast with Raff's rambling "Ode." The conductors were Dr. Wylde and Mr. Ganz.

UNDER the title of "A Year's Music in St. Paul's Cathedral, Easter, 1876—Easter, 1877," the Rev. Dr. Simpson, Succentor to the Cathedral has issued a most interesting and complete report to the Dean and Chapter, giving an account of what has been done for music during the past twelve months. After explaining the principles which have guided the arrangement of the programmes, Dr. Simpson gives complete lists of all the music sung in the Cathedral during the past year. This includes 120 services by forty-three different composers, and 310 anthems by sixty-six composers, besides nine services and twenty anthems for male voices only. This truly remarkable catalogue includes works of all schools, from Purcell to Wesley and Goss, and from Bach to Gounod. As to the wisdom of the course which has been adopted—that of making selection from all classes of good sacred music, instead of adhering exclusively to the old cathedral style—there will hardly be two opinions. The Succentor also gives complete lists of the services and anthems sung on the Sundays throughout the year. He further makes special reference to the services occasionally given with orchestra, as well as to the various Festivals held during the year by other bodies not connected with the Cathedral, such as the London Gregorian Association, the London Church Choir Association, and others. He acknowledges in the handsomest terms the invaluable co-operation of Dr. Stainer, the organist of the Cathedral, to whom is so largely due the credit for the marked improvement in the character of the music during the last few years, as well as of Mr. G. C. Martin, the assistant-organist and choirmaster, and of all the members of the choir. We warmly commend Dr. Simpson's report to the notice of other caputular bodies, by whom the example set

at St. Paul's is worthy of imitation. It would be well if some other of our precentors would also furnish reports of their yearly proceedings. From Westminster Abbey, for instance, we might perhaps receive a report second only in interest to that now under our notice.

THE 139th Anniversary Festival of the Royal Society of Musicians was held at the Freemasons' Hall on the 18th ult., the Right Hon. Lord Skelmersdale occupying the chair. The principal toast of the evening, "Prosperity to the Royal Society of Musicians," was proposed by the President in an unassuming but appropriate manner, and speeches by the Earl of Dudley, Lord Hampton, Professor Macfarren, Sir Julius Benedict, and Mr. H. S. Marks, were most warmly received. The musical portion of the entertainment was contributed by Miss Robertson, Misses Roby, Samuel, and Orridge (students of the Royal Academy of Music), and Mr. W. H. Cummings, vocalists; Mrs. Beesley (pianoforte), Mr. Carrodus (violin), and Mr. Svendsen (flute). The London Vocal Union, under the direction of Mr. Fred. Walker, also lent valuable assistance, and Signor Randegger, Mr. Sydney Smith, and Mr. H. R. Evers, were able accompanists at the pianoforte. The subscriptions and donations announced by Mr. W. H. Cummings (who was most enthusiastically greeted on his first appearance in the capacity of Treasurer to the Society), amounted to about £1,400, including a legacy of £1,000 from the late Edward Schulz.

MR. MAPLESON'S prospectus of the season of Italian Opera at Her Majesty's Theatre merely announces his list of singers, with a catalogue of the works to be produced and of those from which a "selection" will be made. Amongst the tenors advertised to make a "first appearance in England" we find the name of Signor Gayarré, who, as it is known, has already appeared at the rival establishment. Signor Tamberlik will, no doubt, be warmly welcomed, especially as he is to be heard in Rossini's "Otello," Madame Christine Nilsson playing *Desdemona*. Cherubini's "Medea" is once more promised, and also Gluck's "Armida," Mdle. Titiens sustaining the principal character in each. When we have named the "Flying Dutchman"—with Madame Nilsson as *Senta*, and M. Faure as *Vanderdecken*—every item of special interest has been mentioned; but a few of the well-known twenty-six Operas given will doubtless satisfy the not very exacting subscribers during a season of thirty nights. We are glad to find that Sir Michael Costa retains his post as conductor. The prospectus names the 28th ult. as the opening night.

A VERY successful Concert took place on the 23rd ult. in the Opera Theatre of the Crystal Palace, to aid the establishment of a benevolent fund in connection with the Upper Norwood Lodge of Freemasons. Two numbers of special interest were Selection from Quintett in D for flute, oboe, clarinet, horn, and bassoon, by A. Reicha, and Beethoven's Quintett in E♭ (Op. 16), admirably performed by Messrs. H. Gadsby, A. Wells, Dubrucq, Clinton, Wendtland, and Wotton. Among the vocal pieces Gounod's "O that we two were maying" by Madame Worrell-Duval, "Tell me, my heart" by Madame Frances Brooke, "Mary of Argyle" by Mr. George Perren, Serenade, "Hiawatha" (H. Gadsby), by Mr. McGuckin, "The garland" (Mendelssohn) by Mr. Stedman, and "Tom Tough" by Mr. Geo. Fox, were much appreciated. Some part-music was effectively rendered by members of the South London Choral Association. Mr. J. Coward and Mr. L. C. Venables acted as conductors; the musical arrangements generally being under the able direction of Mr. August Manns.

THE Leeds Triennial Musical Festival is now fixed to take place in the Town Hall on the 19th, 20th, 21st, and 22nd of September next. Her Majesty the Queen has consented to become the patron, and Sir Michael Costa has accepted the conductorship. A committee, with the Mayor of Leeds as chairman, is in active operation; the choir has been carefully selected, and the engagement of several eminent vocalists has been concluded. Mr. Broughton, the chorus-master, expresses much satisfaction at the

tone of his choral body, the rehearsals having already commenced. The new works to be performed include an Oratorio, "Joseph," by Professor Macfarren, and a secular Cantata, "The Fire-King," by Mr. Walter Austin, a native of Leeds. The programme is not yet completed, but it has been decided to produce Mendelssohn's "Elijah," Handel's "Solomon," Mozart's "Requiem," and a composition by Bach.

A MOST successful Concert was given in the Victoria Place School Room, Union Street, Borough, on the 18th ult., in aid of the choir fund of St. Saviour's, Southwark. The band and chorus numbered about a hundred, and the programme consisted of selections from Mozart's Twelfth Mass, with solos, songs, and part-songs. Miss Alice Sugden was very efficient in "With verdure clad" and the solo part of the Benedictus. The other vocalists were Miss Annie Cockburn, Mr. Braham Nolan, and Mr. G. Whillier. Mr. J. Beckwith gave an excellent performance on the violin, which was encored. The band and chorus went well together; Mr. R. Stokoe, F.C.O., accompanied very efficiently, and Mr. Orbel Hinchcliff (choirmaster of the church) and Mr. Robert Mackie (conductor of the South London Musical Society) conducted.

AN interesting and, in England, novel competition, took place on the 27th March, at the Royal Academy of Music. The prize competed for was a gold medal, presented by Dr. Llewelyn Thomas, physician to the Academy, for declamatory and expressional singing, the contest being confined to sopranos and contraltos. A new feature was introduced in the selection of the judges, who in this instance were not chosen from the ranks of the Academy Professors. The committee were fortunate in obtaining the services of the following gentlemen as judges: Mr. W. H. Cummings, the Chevalier Lemmens, and Mr. Sims Reeves. There were sixteen competitors, and the medal was awarded to Miss Ellen Orridge; Miss Mary Davis and Miss Marian Williams commended.

THE announcement of a performance of Handel's Oratorio "Hercules," under the direction of Mr. Henry Leslie, will be received by musicians and amateurs with considerable interest. This work, which has not, it is believed, been performed in England since its composer's death, contains several fine choral numbers, amongst others the well-known chorus "Jealousy," and the equally fine one "Crown with festal pomp the day," while some of the solo music is exceedingly dramatic in character. The part of *Hercules* has been assigned to Mr. Santley. The Concert is to take place on the 8th of June, and the proceeds will be given to the Royal Society of Musicians and the Royal Academy of Music. The choir is to consist of members of the Guild of Amateur Musicians and of Mr. Henry Leslie's Choir.

AN interesting wedding was solemnised at Holy Trinity Church, Paddington, on the 19th ult., between Frederic Pagden, Esq., and Miss Ferrari, the well-known vocalist. The ceremony was performed by the Vicar of the parish, assisted by the Rev. Canons Duckworth and Troutbeck. A remarkably efficient choir of gentlemen and boys was brought together by Mr. James Greenhill, choirmaster of St. James's, Marylebone, and, under his conductorship, performed in a most effective manner the various choral portions of the service, concluding with Sullivan's Anthem "O God, Thou art worthy to be praised." Mr. Barnes presided very ably at the organ, and as the bridal party left the church the Wedding March was played in a masterly style by Mr. W. G. Cusins.

ON Good Friday Handel's "Messiah" was performed in the Victoria Park Congregational Church, by the members of the North London Choral Association, at Hackney. The band and choir, numbering over 500 performers, were under the able conductorship of Mr. M. R. Bassett. The principal vocalists were Miss Annie Brandon, Madame Poole, Mr. Lawrence Fryer, and Mr. De Lacy. Mr. Gursion led the band, and Mr. George Hedges officiated at the organ. Mr. Dearden, of H.R.H. the Duke of Edinburgh's Band, played the principal trumpet parts. The

choruses were given with much precision, reflecting the highest credit upon the conductor and members of the association.

A CAPITAL performance of Handel's "Messiah" was given on Good Friday in the Trinity Presbyterian Church, Kentish Town Road. The executants were the Misses Cattermole, Wrenn, and Slater, Messrs. W. H. Monk, Smith, and Bridge, with a chorus of above a hundred voices, selected from the Sacred Harmonic Society, Mr. W. Carter's choir, &c. The accompaniments were entrusted to Mrs. Stirling (organist of St. Andrew's, Under-shaft) and Mr. Edwin Bending. Miss Cattermole in "Rejoice greatly" and Mr. Bridge in "Why do the nations" were much applauded. Mr. E. Cympton conducted with energy and care.

THE ninth trial of new compositions by the Musical Artists' Society took place at the concert-room of the Royal Academy of Music on the 14th ult. We are scarcely called upon to criticise in detail the various compositions submitted on the occasion, but may mention as especially successful with the audience a String Quartett in G minor by Mr. G. F. Gear, and a Part-song, "The Forest Hunters," by Mr. C. E. Stephens, which was encored. Works by Messrs. Charles Gardner, E. Fiori, J. Lea Summers, &c. also elicited well-deserved applause; and in every respect the trial was one of the most interesting yet given by the Society.

THE "Creation" was performed in St. Thomas's Church, Portman Square, on the 11th ult. The solo parts were sustained by Mrs. Levy, Mr. J. Mellor (Eton College Chapel), and Mr. Ramsbottom (St. George's, Windsor). Mr. E. H. Birch, Mus. Bac., Oxon., presided at the organ, and Mr. Edmund Rogers, organist of the church, conducted. The "Creation" was preceded by the shortened form of service, and a sermon was preached by the Rev. Henry Geary. The choruses were rendered with admirable precision by a choir of a hundred voices, under the careful training of Mr. Rogers.

WE read that a singular demonstration, of significance at the present juncture, was recently made at Plymouth Guildhall, which was crowded by an audience of 2,000 persons, on the occasion of a charity concert. The last item on the programme was the Russian National Anthem, played by the band and sung by the chorus. Prior to its performance a Conservative peer and his family rose and left, followed by several others. The great bulk of the audience, however, remained and rose in honour of the anthem, and a few who kept their seats were loudly hissed. The scene caused much excitement.

MISS ALISON LEIGH gave her first Concert at the Seymour Hall, Lower Seymour Street, on the 10th ult. Herr Schubert, Mr. J. B. Balfour, Mr. C. J. Bishenden, and other artists assisted. Miss Leigh gave an efficient rendering of "But the Lord is mindful" (St. Paul), and Barnby's song, "When the tide comes in," and Mr. Bishenden was encored for his singing of the "Village Blacksmith." The Trio, "Lift thine eyes," was well given by Miss Amy Harold, Miss Barton, and Miss Leigh, as was also the Duet, "The Lord is a man of war," by Messrs. Balfour and Bishenden.

AT the six Wagner Concerts, to be given during the present month at the Albert Hall, large extracts from all the masters' works, especially from each part of the Tetralogy, "Der Ring des Nibelungen," and "Tristan und Isolde," are to be produced. Also "Eine Faust-ouverture," and the new scenes from "Tannhäuser," the Hill of Venus, and the scene between *Tannhäuser* and *Venus*, which was written for the Grand Opéra, at Paris. The programme for each concert will be different. Mr. Dannreuther will conduct the rehearsals.

THE Triennial Handel Festival at the Crystal Palace will take place on Monday, Wednesday, and Friday the 25th, 27th, and 29th June, the general rehearsal being given on the Friday in the preceding week. As before, the "Messiah" will occupy the first day, and "Israel in

Egypt" the third, the second being devoted to a Selection. In every respect the general arrangements will be on the same scale as at former Festivals; Sir Michael Costa, as a matter of course, occupying the post of Conductor. We are informed that the tickets are already selling rapidly.

At one of the recent Wednesday Concerts at the Crystal Palace, a young pianist, Fräulein Therese Hennes, made a most successful *début* in Mendelssohn's G minor Concerto. Fräulein Hennes, who is, we understand, only fourteen years of age, is a pupil of Professor Kullak, of Berlin. In addition to a very excellent touch and great finish of execution, she possesses much genuine feeling, and an amount of musical intelligence rare in one so young. Her further appearances will be waited for with interest.

THE St. George's Glee Union's ninety-ninth Monthly Concert was given at the Pimlico Rooms on the 6th ult., when a Cantata by Mr. W. H. Birch, entitled "Eveleen," was performed, and received with marked approval, several of the numbers being redemanded, and at its termination the composer responded to a unanimous call. The solos were well sustained by Miss Spear, Mr. D. Strong, and Mr. Roberts. Pianoforte, Miss Secretan; harmonium, Mr. C. P. Mann. The second part was miscellaneous. Mr. Garside conducted, assisted by Mr. Monday.

THE Grosvenor Choral Society gave its sixty-second Monthly Concert on Friday, the 20th ult., the programme consisting of a miscellaneous selection of madrigals, part-songs, &c., some of which received well-merited encores. Miss Kate Reed's, and Messrs. Henry Baker and Powell's songs, were also redemanded. The other vocalists were the Misses Turner, Miss Annie Geary, and Miss Hellier. Mr. W. Scadding contributed a violoncello solo, and Mr. J. G. Callcott conducted, and played two pianoforte pieces.

THE annual performance of Bach's "Passion" (St. Matthew) took place at St. Paul's Cathedral on the evening of Tuesday in Holy Week. The band numbered fifty and the chorus nearly four hundred. The solo parts were admirably given by members of the choir, whose abilities are well known; and the choruses were rendered with an attack and precision worthy of all praise. A finer performance of the *Miserere*, as arranged by Dr. Stainer, has never been heard in the Cathedral.

THE second concert of the City Temple Choral Society was given on Friday evening, the 13th ult., under the direction of Mr. Minshall, who accompanied throughout. The members of the Society, mustering about seventy, sang the glees, part-songs, and choruses with considerable effect. The solo vocalists were Miss Mary Davis, Miss Lizzie Evans, Mr. Gordon Gooch, Mr. Duncan James, and Mr. Burden. The Society may be congratulated on its success.

A FESTIVAL Service will take place at Holy Trinity Church, Tulse Hill, on the 15th inst., when the music will include Purcell's *Te Deum* in D, Croft's Anthem "God is gone up," and an Evening Service in D by H. J. Stark. The solos will be taken by Messrs. Frost, Stedman, and Horscroft; Mr. E. H. Birch and Mr. A. Carnall will preside at the organ, and Mr. H. J. Stark will be the conductor. The choir will number eighty voices.

A CONCERT was given on the 18th ult. at the Birkbeck Institution under the direction of Mr. Stedman, the vocalists being Miss Annie Sinclair, Madame Osborne Williams, Miss Jessie Royd, Mr. Stedman, and Mr. Thurley Beale, all of whom gave great satisfaction in their various solos. Miss Emma Barnett met with an enthusiastic reception for her admirable pianoforte playing, and Mr. Henry Parker accompanied the vocal music with his usual ability.

On the 17th ult. a Complimentary Concert to Mr. Stephen Jarvis was given at the National School Rooms, Lewisham. Miss Ellen Horne, Miss Orridge, Mr. Albert James, Mr. Gerard Henry, Mr. Thurley Beale, and other vocalists contributed songs and concerted pieces, an attractive and popular programme being presented. Mr. Jarvis conducted, and also presided at the pianoforte.

THE local papers speak in the most glowing terms of the efforts of Mr. Brinley Richards to cultivate a taste for the higher class of music during his recent tour in South Wales. He has everywhere been received most enthusiastically, and his Lectures on National Music have been attended by most of the leading families of the towns he has visited.

ON Easter Sunday evening at Christ Church, Westminster Road (Rev. Newman Hall's), the service was fully choral, and included Tallis's Festival responses, Bayley's *Cantate and Deus*, and Beethoven's "Hallelujah Chorus," from "Engedi," the whole of which were well rendered by the choir of the Church, under the direction of Mr. F. G. Edwards, who presided at the organ.

MR. R. S. SMYTHE, well known in Australia as a concert manager, and who was business agent for Madame Arabella Goddard during her tour in the southern colonies, is at present in London in quest of musical talent. Mr. Smythe is said to have travelled more than any manager living.

WE understand that Mr. Arthur Allison, the well-known harmonium manufacturer, has purchased the premises and stock of an established pianoforte factory in Camden Town, and is about to commence business as a pianoforte maker.

WE are informed that the late Dr. Rimbault left at his death an unpublished Cantata, which will shortly be issued by Messrs. Curwen and Sons. The words, selected from various poets, relate the incidents of country life during the seasons of the year.

THE Gresham Lectures on Music will be delivered by Dr. Wylde, in the Theatre of Gresham College, Basinghall Street, on the 29th, 30th, and 31st inst., and June 1.

REVIEWS.

Johann Sebastian Bach. Von Philipp Spitta. Erster Band. [Leipzig: Breitkopf und Härtel.]

WITHIN comparatively but a few years the study of musical history and biography has, at least in Germany, assumed an importance previously unknown in the art. Thirty years since, details of the lives and works of even the greatest composers were for the most part very incomplete, and frequently difficult to be met with; now, thanks to the labours of such eminent men as Jahn, Chrysander, Thayer, Pohl, and the author of the present volume, we stand in a very different position. As a model biography may be cited Otto Jahn's "Mozart,"—a work familiar by name at least to all our readers; while the lives of Handel by Chrysander, of Beethoven by Thayer, and of Haydn by C. F. Pohl, though all are at present unfinished, promise when completed to be of equal value to the musical student.

It will be noticed that Herr Spitta has not called his book a life of Bach, but has given as his title simply the name of the composer. In his preface he explains why he has done so. His work is not a mere biography: in order justly to estimate the influence of Bach on the development and subsequent history of musical art, it is necessary to know not merely what he did, but what had been previously done—in a word what was the state of the art at the time at which he lived, what were his models, and how he enlarged and improved upon them. Feeling this necessity, Herr Spitta devotes considerable space to analytical notices of the works of Bach's predecessors. He has carefully examined the valuable collections of manuscripts in the large musical libraries of Berlin and Leipzig; and by no means the least interesting part of the present volume is that which treats of the compositions of the numerous ancestors of the great John Sebastian, and of Telemann, Hammerschmied, Pachelbel, Buxtehude, and others.

The English Words by JOHN OXENFORD.

R. SCHUMANN. (Op. 29.)

London: NOVELLO, EWER & Co., 1, Berners St. (W.) and 80 & 81, Queen Street (E.C.)
Con allegrezza.

TRIPLE.

ALTO.

TENOR
(See, lower).

BASS.

PIANO.

♩ = 72.

Con allegrezza.

p *Ped.* **p*

Where yonder dark forest the sunlight shuts out, There's
Where yonder dark forest the sunlight shuts out, There's
There's

rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
rustling, there's whisp'ring, there's bust-ling a-bout; The fire is a-blaze, and its strange light is thrown On
The fire is a-blaze, and its strange light is thrown On

fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With
fi-gures fantas-tic, on leaf and on stone: A troop of the va-gabond Gip-sies is there, With

eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-terstheir

eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-terstheir

eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-terstheir

eyes bright-ly flash-ing, and black wa-vy hair; From Nile's ho-ly wa-terstheir

first life they drew, By Spain were they ting'd with that brown sun-ny hue.

first life they drew, By Spain were they ting'd with that brown sun-ny hue.

first life they drew, By Spain were they ting'd with that brown sun-ny hue.

first life they drew, By Spain were they ting'd with that brown sun-ny hue. A -

By fire - light,

A - bout the bright fire, . . .

A - bout the bright fire on the green, Re - cli - ning the

- bout the bright fire on their cush-ion of green, . . The men wild and fear-less re -

mf By fire - light, The wo - men cow'r round to pre - pare the rude meal, Well

- bout the bright fire, . . The wo - men cow'r round to pre - pare the rude meal, Well

men . . are seen, The wo - men cow'r round to pre - pare the rude meal, Well

- cli - ning are seen, . . The wo - men cow'r round to pre - pare the rude meal, Well

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen pleas'd the old gob - let with *do.* li - quor to fill.

scen - *do.* *Ped.*

f Now right mer - ry songs and good sto - ries go round, The

f Now right mer - ry songs and good sto - ries go round, The

f Now right mer - ry songs and good sto - ries go round, The

f Now right mer - ry songs and good sto - ries go round, The

gar - dens of Spain seem to rise at the sound; While some grave-ly

gar - dens of Spain seem to rise at the sound; While some grave-ly

gar - dens of Spain seem to rise at the sound; While some grave-ly

gar - dens of Spain seem to rise at the sound; While some grave-ly

p

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and ri - tar -

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and rit.

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and ri - tar -

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and pp rit.

lis - ten, the old wo - man tells Of charms a - gainst dan - ger and ri - tar -

p

pp rit.

dan - do. *a tempo.*

ma - gi - cal spells. *a tempo.*

ma - gi - cal spells.

dan - do. *a tempo.*

ma - gi - cal spells. *a tempo.*

ma - gi - cal spells. *a tempo.*

dan - do. *a tempo.*

mf

Now

TREBLE SOLO.

ALTO SOLO. *mf*

black-eyed young dam - sels are dancing away, While

p

TENOR SOLO. *mf*

tor - ches are fling - ing their bright ruddy ray; As

p

BASS SOLO. *mf*

claugs the loud cym - bal and sounds the guitar, How

p

TREBLES. *p* ri - tar

wild with joy all the re - vellers are! Worn out with the dance now in

p ri tar

TENORS. *p* dan - do. ri - tar - dan - do.

slum - ber they lie, While bran - ches are rust - ling a soft lul - la - by; And

p dan - do. ri - tar - dan - do.

TREBLE SOLO. *p*

those who are driv'n from their dear na-tive shore, Be-hold the sweet South in their

vi-sions once more; And those who are driv'n from their dear na-tive shore, Be-

And those who are driv'n from their dear na-tive shore, Be-

And those who are driv'n from their dear na-tive shore, Be-

And those who are driv'n from their dear na-tive shore, Be-

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi-sions once more. But

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi-sions once more. But

ri - - - tar - - - dan - - - do.

- hold the sweet South in their vi-sions once more. But

ri - - - tar - - - dan - - - do.

now in the east has a - woke morn-ing's light, And scat - ter'd are all the fair

now in the east has a - woke morn-ing's light, And scat - ter'd are all the fair

now in the east has a - woke morn-ing's light, And scat - ter'd are all the fair

now in the east has a - woke morn-ing's light, And scat - ter'd are all the fair

vi - sions of night; The mule is in mo - tion be - fore heat of day, And

vi - sions of night; The mule is in mo - tion be - fore heat of day, And

vi - sions of night; The mule is in mo - tion be - fore heat of day, And

vi - sions of night; The mule is in mo - tion be - fore heat of day, And

gone are the Gipsies, but where, who can say? And

gone are the Gipsies, but where, who can say? And

gone are the Gipsies, but where, who can say? And

gone are the Gipsies, but where, who can say? And

gone are the Gipsies, but where, who can say? And

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And *pp*

gone are the Gip-sies, but where, who can say? *pp* And

gone are the Gip - sies, but where, who can say? but where, who can

gone are the Gip - sies, but where, who can say? but where, who can

gone are the Gip - sies, but where, who can say? but where, who can

gone are the Gip - sies, but where, who can say? but where, who can

say?

say?

say?

say?

Ped. *p* *p*

Some idea of the extent and completeness of Herr Spitta's work may be formed from the fact that he describes this instalment as the "first half," and that it contains no fewer than 890 pages of large octavo. It will be obvious therefore that it is altogether beyond our power to enter into a detailed criticism, which, to do justice to the subject, would require the greater part of a whole number of this journal. All that is possible is to summarise the contents of the volume, referring readers for further particulars to the work itself.

It is well known that for more than a century before the birth of John Sebastian, the Bachs had been distinguished as musicians; and in the first book, which occupies about one-fifth of the volume, the biographer gives all the obtainable information respecting the various branches of the family and its most illustrious members. Much of the information contained in this section of the work is of value chiefly from a historical or antiquarian point of view; the most interesting portions are those in which the compositions of the different members of the family are described. The chapter on Johann Christoph and Johann Michael Bach gives a detailed analysis, with extracts in music-type, of their chief works, which we have read with great pleasure. We see here, especially in the motetts of Christoph, whom Spitta calls "the most distinguished motett-composer of the century," the germs, so to speak, of the style of Sebastian; and the points of resemblance and difference are clearly and ably set forth by the biographer.

Coming now to the life of the great composer himself, the present volume takes us throughout the whole period of his early struggles down to his final settlement at Leipzig. We see him first at Eisenach; thence we follow him to Lüneburg, Weimar, Arnstadt, Mühlhausen and Cöthen. Not merely are the fullest biographical details given, but nearly the whole of the compositions named are noticed in detail. Thus the remark (p. 392) that "Bach's nine years' residence in Weimar is the time of his most brilliant activity as organ-player and organ-composer" appropriately introduces a very complete and interesting analysis of his organ works, which organists will read both with pleasure and profit. Quite new to us are the remarks upon Bach's method of registering. On this, unfortunately but little is known; our author, however, tells us of one manuscript—that of the arrangement of the choral "Ein feste Burg"—in which Bach has indicated the stops; the indications are unfortunately not given in Griepenkerl's edition of the piece in question. Herr Spitta further points out which of the organ works are written in the style of Bach's predecessors; thus it is interesting to learn that the well-known prelude and fugue in D major is after the manner of Buxtehude, while the *Allabreve* in the same key is in the style of Frescobaldi. Most of our readers will be aware that Bach arranged several of Vivaldi's violin concertos for harpsichord, and four for the organ. Herr Spitta has been fortunate enough to find one of Vivaldi's original manuscripts at Dresden; and now that the question of the arrangement by one composer of the works of another is being so warmly discussed, the comparison of this original with Bach's transcription, which the author gives at considerable length, is of much value. What will the purists say when they learn that Bach not only added harmony in many places to passages for the solo violin which in the original were unaccompanied, but substituted semiquaver runs for quavers, &c., while the slow movement was so changed that, in our author's words, "it became almost a new piece"?

No less admirable are the notices of the works for harpsichord, violin, &c., while the analyses of the various Church Cantatas, many of which are still unpublished, are of the greatest interest. We must forego the pleasure of making extracts, because all is so good that it is difficult to know what to take and what to leave. Herr Spitta, though an enthusiastic admirer of Bach—as who, indeed, will not be that knows him?—is no blind partisan; and his criticisms are the more valuable inasmuch as they are not only appreciative but discriminating.

In our notice of this truly monumental book we have dwelt chiefly upon its more strictly musical aspect. We

might speak at length on the personal character of Bach, the simple-minded piety which exerted so large an influence on the style of his sacred works; or we might enlarge on his pre-eminence as a performer. To both these points his biographer does full justice; but for them we must refer readers to the book itself, and will conclude by recommending it most warmly, and expressing our best wishes for its speedy completion.

La Vestale. Opera in Trè Atti. Musica di Gaspare Spontini. Partitura d'orchestra, con ritratto dell'autore e illustrazione di B. Gamucci. [Firenze: Presso G. G. Guidi.]

So little is known of Spontini in this country that we are glad to draw attention to the publication of this clear and portable edition of the full score of his best Opera. A work so full of vigour, tenderness, and varied dramatic power in the vocal parts, and scored with such a master-hand for the orchestra, can scarcely be allowed to die, especially when the reforms instituted in the lyrical drama by Gluck, of whom Spontini was so earnest a disciple, are now more than ever occupying the public mind. Let us hope that the issue of this score is a proof of the demand for some of the Operas which, although at one time holding high rank, have so long remained in obscurity. There may be but little chance of any important revivals at our old-world Italian Opera Houses; but at other establishments which will doubtless be called into existence by the wants of the day, we may shortly have the pleasure of hearing even the hitherto neglected works of Spontini.

The Song of Praise; or, Psalm and Hymn Tunes. Collected and arranged by Victoria Evans-Freke for "A Church Psalter and Hymnal," edited by Edward Harland, M.A. The music revised and corrected by George Prior, Mus. Doc., Oxon. [London: George Routledge and Sons.]

The Hymnal Companion to the Book of Common Prayer, with Accompanying Tunes. Under the musical editorship of Joseph Thomas Cooper. Revised and enlarged edition. [London: Sampson Low, Marston and Co.]

OF making many books, especially many tune-books, there would certainly appear to be no end. Nor perhaps, when the frequent changes in public taste as to psalmody are taken into consideration, is this much to be wondered at. Within the memory of most of us the character of the tunes to be heard in our churches has undergone a surprising improvement. It would take us too far to enter in detail into the causes which have effected so great ameliorations; but it is no more than justice to refer to the labours of such men as the late Dr. Gauntlett and Canon Havergal, who may be looked upon as in a great degree the pioneers of the movement. Nor should the great influence be ignored of the "Hymns Ancient and Modern," a book not only very widely adopted in our churches, but which has to a greater or less extent served as the model on which most of the tune-books published since have been formed.

A strong family likeness may be observed between most modern collections of psalmody. There is the same simple character in the melodies, the general avoidance of repeats, and the absence of old-fashioned "divisions" and passages of imitation, and even of "fugato," which are to be met with in many of the tunes of the last century. The harmony also is for the most part no less simple. In some books we find a few specimens of German chorals harmonised by Bach, but for the most part a plain counterpoint, either note against note, or at most two notes against one, is what will be met with. Moreover, a large portion of the actual contents of the books themselves are in the most cases identical. It is only natural that this should be so; for there are many of the most popular tunes in common use which must of necessity be included in every collection having any claim to completeness, or which hopes for any chance of acceptance. Take, for example, such tunes as the "Old Hundredth," "Tallis's Canon," "St. Ann's," "London New," or a dozen others which might be named; there is probably hardly a tune-book in existence which does not contain these. So again

with some of the more modern tunes. Many of the compositions of the late Dr. Gauntlett, Dr. Dykes, Mr. W. H. Monk, Mr. Redhead, and other musicians have attained so great a degree of popularity that they are to be found almost as a matter of course in each new book. The chief points of difference are generally to be sought in the new contributions which form the distinctive features of, and which are frequently composed specially for, the various works; and of these it is surprising how small a proportion really become popular favourites. Take, for instance, those of Dr. Gauntlett, whom we mention as one of the most prolific composers of psalmody that ever lived. We know of no one who composed a larger number of really fine tunes; yet out of the hundreds from his pen which may be found in the various collections he edited, or to which he contributed, there are probably not above twenty at most which can be said to have become universally popular. The fact is that the composing of a really first-rate psalm-tune is one of the most difficult tasks which a musician can set himself; hence we find countless tunes which, though very good, unexceptionable both in melody and harmony, yet fail to make any mark on the history of psalmody.

We have been led into these remarks by an examination of the two works the titles of which appear at the head of this article, and which we have classed together because they are, to use a common expression, "as like as two peas." Of the two, the "Song of Praise" is the larger, containing about 720 different tunes and chants, as many as three tunes being sometimes given for the same hymn. Mr. Cooper's book contains about half this number. Both books include hymns as well as tunes, Lady Evans-Freke's giving 584 hymns, besides 47 metrical versions of psalms, while the "Hymnal Companion" contains 550 hymns. In both works too, as might be expected, it has been found advisable to reprint the same tune (in some cases three or four times) for different hymns. The style of harmony in both is almost identical; indeed, excepting the difference in size, there is hardly anything to distinguish the one book from the other. How far they are likely to be generally adopted in churches it is difficult to say. They are both good books; but whether there is such a demand for them as to render their publication advisable is altogether another question.

An Essay on the Growth of the Musical Scale and of Modern Harmony. By J. M. Capes, M.A. [Novello, Ewer and Co.]

This little book, modestly termed an essay, will amply repay careful reading. If some musicians happen here and there to disagree with its author, they will nevertheless on every page find matter suggestive of important considerations. The broad and sound views which it exhibits, especially when touching on any historical point, might well be adopted with advantage by many who seem to find more pleasure in narrowing and confining their ideas than in hearing what can be advanced in opposition to them. Perhaps it may be said that the subject has been treated in a rather discursive style; but it must be remembered that the author has not attempted to give us a text-book, but merely a readable account of the opinions he has formed, and it must in justice be said that it is not only readable but interesting.

The New Graduated Method for the Pianoforte. By Joseph Goddard. [Goddard and Co.]

Of course, as every instruction-book is presumed to be "graduated," Mr. Goddard can claim no more for his "Method" than can any other author who has put forth a similar work. The only question is whether the "graduation" has been successfully carried out; and in looking through this new contribution to the store of Pianoforte Guides—all of which we see advertised as the very best ever written—we are certainly bound to accord it high praise. It is true that we cannot find anything particularly new in the explanations of the elements of music—in proof of which we may cite the adherence to the absurd term "Common" as opposed to "Triple" measure—but the Exercises are particularly good, and the little Duets for

Master and Pupil will be found very useful. All the basses to the lessons are carefully written, and we are pleased to see that the passages are not *over-fingered*; for although a young player should be treated as a child, there is no occasion to treat him as an idiot, and it certainly does not require a genius to see that when he takes C with the thumb the first finger lies over D and the second over E. The plan of marking only the leading fingers is one which compels juvenile students to think for themselves; and this habit cannot be too early inculcated. In the remarks upon counting, we observe some very salutary directions, as, for instance, where the pupil is told, after counting and playing steadily four groups of semiquavers, to count without playing, and "endeavour to hear inwardly the notes succeeding one another, just at the rate they do when they are played." The method of altering the exercise by leaving out a semiquaver in each group is also an exceedingly good one for compelling a young player to *feel* a rest, for all teachers know that the non-observance of a rest is one of the many weak points of most amateur performers. As the minor scale is given in its correct form—with the minor sixth and major seventh, both in ascending and descending—we should have been glad to see a further reform carried out by placing the tonic major by the side of the tonic minor, instead of its *relative* minor, the last-named system (which we find adopted in most English Instruction-books) leading, in our opinion, to nearly all the false impressions regarding the minor key. Respecting the *appoggiatura* and *acciaccatura*, we cannot by any means agree with our author's explanation. Unquestionably an *appoggiatura* is a note dwelt upon *before* the principal note, and an *acciaccatura* one passing rapidly—or *crushed*, literally—on to the principal note, which latter receives the emphasis. Mr. Goddard calls both these notes *appoggiaturas*, showing, however, the correct method of playing each, and even drawing a line through the shortened, or unemphasised, note. Strangely enough, too, he terms the *mordente* an *acciaccatura*, giving an example of the generally received manner of performing it. In a book so carefully considered, too, it seems strange to light on some glaring errors, as for example where the last exercise on page 74, moving in eight quavers in the bar, is headed "Triple Time," and at page 58, where, at the commencement of the second lesson, not the slightest indication of a change of time is given.

Biographical Sketches and Anecdotes of Celebrated Violinists. By Dr. T. L. Phipson. [Richard Bentley and Son.]

DR. PHIPSON is evidently an enthusiast upon the subject he has selected for his pleasant volume of gossip; and although perhaps most of the anecdotes of eminent violinists he has related are well known, desultory readers may be obliged to him for bringing the result of his researches into the history of this special department of music within so small a compass. Bookmaking, however, is an art; and when we say that this collection of Biographical Sketches and Anecdotes shows that the compiler of the work has but little talent for arrangement, we may, perhaps, be criticising him by a higher standard than he aspired to reach. We quite agree with him that a "violinist cannot be set up as the most perfect type of humanity," but who, in the name of wonder, ever affirmed that he was so? and, again, if the book is said to be confined to incidents in the lives of "celebrated violinists," why dwell upon those who were better known as composers, and pass over many whose fame was solely gained by their public performances? Lulli, for instance, with whose life the volume may be said to commence, was certainly a violinist; but his reputation has been made by his operas; and although Dr. Phipson may think it interesting to relate how he became a great favourite in the kitchen of Mademoiselle de Montpensier, where by his performance on the violin he so fascinated his fellow-servants that they neglected their work, he should remember that this was in the very early part of his career, and that when he was made Director of the French Opéra, his lyrical works, and not his violin playing, absorbed his whole attention. The sketch of Corelli, which follows, although slight, contains some facts

worth remembering. It is stated, for example, that he was the first leader who directed that the bowing of the performers in an orchestra should be perfectly uniform; indeed so resolved was he to enforce this system that he would invariably stop the band at a rehearsal if he saw an irregular bow. Of Tartini, we have some interesting anecdotes, including, of course, the alleged origin of his "Sonata del Diavolo," although it is affirmed by the composer that in his dream the solo played by his Satanic Majesty was so infinitely superior to what he could write down when he awoke that he would have broken his instrument and abandoned music altogether had he possessed any other means of subsistence. Viotti's eventful life is graphically sketched. There can be little doubt that his haughty demeanour—especially shown in the concert at the court of Versailles, where in consequence of the Count d'Artois fidgeting about whilst he was playing, he walked out of the room with his violin under his arm—was most obnoxious to the French aristocracy; and his strong political opinions, which he took little pains to conceal, will fully account for his sudden departure from Paris just before the Revolution, and also for his expulsion from London. When at liberty to return to England he in 1801 came to the metropolis and established himself as a wine merchant, he did not neglect the art of which he was so brilliant an ornament, for Garat, the French singer, relates that after a dinner given by him when the business of the day was over, he "played one of his last concertos, and never was his bow more gifted or more sublime." As might be anticipated, a large portion of the volume is devoted to Paganini. His father, it appears, was a ship-broker, who was passionately fond of music, and perceiving the extraordinary talent of his child, caused him to study so early and so severely as materially to affect his naturally delicate constitution. At six years of age he was a tolerable violin-player; and when only nine years old he appeared at a public concert and met with a most enthusiastic reception. Some good anecdotes are told of this eccentric artist, amongst which may be mentioned his taking the violin and bow from an itinerant little performer in Vienna, playing in his inimitable style before a large crowd, and, after collecting a considerable number of silver coins in the boy's hat, handing him the sum, with a request that he should take it to his mother, for whose support he was informed the lad had been toiling. Strange stories were told of Paganini during his visit to this country, but no doubt most of them were pure inventions, founded upon his strange and wild appearance, which he evidently endeavoured rather to heighten when before the public. But that he was a kind-hearted man is affirmed by all who knew him. He was very fond of his little son Achilles, and "it was rather amusing," says one of his intimate friends, "to see Paganini, in his slippers, doing battle with his child, who came about up to his knees. The little one advanced boldly with his wooden sword, whilst the father retired, crying out, 'Enough! enough! I'm already wounded!' But it was not enough; the young Achilles was never satisfied until his father, completely vanquished, fell heavily upon the bed." After Paganini, De Beriot, Ole Bull, and many living performers are mentioned; but mixed up with much that is interesting concerning these artists we have a great deal of matter entirely unconnected with either violins or violinists; indeed, the latter part of the volume appears hastily put together, as if the author had become somewhat weary of his task.

The Return of Israel to Palestine. An Anthem, by John M. W. Young.

Luther's Hymn; arranged for Voices in various ways, with an independent Accompaniment for the Organ, by John M. W. Young. [Novello, Ewer and Co.]

THOUGH not so announced on the title-page, we are inclined to surmise that Mr. Young's anthem must have been written for some special musical service in Lincoln Cathedral, where the composer is organist. We form this opinion partly from the elaborate character of the music, and partly from its very unusual length—twenty-five pages.

It would be far too long for an ordinary cathedral service; and Mr. Young has therefore divided it into two parts, either of which may be used separately. The anthem is a very interesting example of the emancipation from old tradition which we have more than once had occasion to remark upon in reviewing church music. There is nothing secular in its style; but it differs as widely as possible from music of the school of Gibbons, Croft, or Boyce. There is, however, no more reason why composers for the church should write in the forms of two centuries ago, than there is that writers of instrumental music should give us nothing more modern than imitations of Bach, Handel, or Lulli. We therefore heartily welcome any attempts to imbue sacred music with the tone and feeling of the music of the present day—always provided that, as in Mr. Young's work, the boundary line dividing the sacred from the secular (a line so difficult to define, yet so easy to feel) be not overstepped.

The anthem commences with some recitatives for treble and tenor solos, "Sing with gladness for Jacob," &c., shortly leading to a bold unison passage for tenor and bass chorus, "Declare it in the isles afar off," with harmonised accompaniment for the organ. Here we may remark in passing that Mr. Young's treatment of the organ is very happy throughout. Without seeking to obtain from it effects which are beyond its reach, he has, by skilful registering and judicious alternations of tone-colour, produced a quasi-orchestral effect, which, while perfectly legitimate, is much more varied in character than the average of organ accompaniments. The unison passage just mentioned is followed by a full chorus, "Behold He that keepeth Israel," fugally treated, and with free accompaniments almost throughout. The fugue, which is well worked, is interrupted by a new subject for solo voices, "O pray for the peace of Jerusalem;" and near the close of the movement these two independent themes are heard together, with a very happy effect. With this chorus the first part of the anthem concludes; and, as the whole of this portion is only eight pages in length, and is quite complete in itself, we recommend Mr. Young to publish it separately, as it will be available on occasions when the entire work could not be used.

The second and considerably longer part of the work opens with a bass solo alternating with a quartett for two trebles, alto, and tenor, to the words, "The wilderness and the solitary place," &c., which, though well written, is not one of the most striking movements of the work. A short recitative for tenor, "Then shall the eyes of the blind," leads to a very charming chorus, "For in the wilderness shall waters break out," which is full of graceful melody. A choral recitative for tenors and basses, "And a highway shall be there," connects the preceding movement with the final chorus, "And the ransomed of the Lord shall return," which is full of spirit, and forms a worthy close to a very excellent composition. It may be as well to mention that a \sharp has been omitted before the F in the alto—the first note on p. 21.

The arrangement of Luther's Hymn we like less. The harmonies are skilfully varied, but we think Mr. Young has made a mistake in judgment in introducing several pauses in the melody. For example, the last line of the first verse is given thus: "Prepare, (pause) my soul, (pause) to meet Him." However defensible this setting may be as regards the words, it is destructive to the feeling of the rhythm. Similar pauses are introduced in other places. We think, too, that the organ part on the first line of page 3, where there are full chords in the highest octave of the treble, would, if played as indicated, "Full Choir and Swell; No Double," have a harsh and screaming effect by no means agreeable; and the same may be said of the similar full chords for the great organ in the accompaniment of the last verse. In other respects this clever arrangement of the hymn may be recommended.

The Lord is my Shepherd. Psalm xxiii. (Bible version). Composed by the Rev. Arthur Sewell, M.A. [Novello, Ewer and Co.]

THE present work is one of those about which a conscientious reviewer finds it difficult to speak, because he hardly knows whether on the whole to praise or to blame it.

On the one hand there is so much evidence of earnest intention in the music that it would be harsh to condemn it altogether; while, on the other, there is so much that is faulty in it that it is impossible to express unqualified approval. The work consists of three long movements; there is first a soprano solo and chorus (verses 1 to 3), then a tenor solo (verses 4 and 5), and, lastly, a chorus (verse 6), with duet passages for soprano and tenor. The first movement suffers terribly from diffuseness; it contains no fewer than 304 bars, mostly in rather slow time; the principal subjects are pleasing, but the developments are carried on to such a length as to become very tiresome. The music, moreover, wanders too far away from the original key. For instance, immediately after the first entry of the chorus in F, that key is quitted, and a series of modulations, some of them very remote, follows for 158 bars before the original key is returned to. Thus all feeling of the tonality of the movement is lost entirely; and though it is true that we in one place find some sixteen bars in C, the dominant of the key in which the piece begins, Mr. Sewell almost immediately flies off again at a tangent. The tenor solo which follows is better as regards its construction, but less interesting in its themes; while the final chorus, with duet, "Surely goodness and mercy," is, in our opinion, the least satisfactory part of the music. Its chief subject has a strong resemblance to the opening of Mendelssohn's "Cornelius" March; and there is a general triviality of character about it which seems very unsuited to the feeling of the words. Mr. Sewell's harmony is for the most part correct; and yet, side by side with passages which seem to indicate considerable facility in part-writing, we find unpardonable errors—such, for instance, as the unresolved chord of $\frac{3}{4}$ on the sixth bar of the second page, or the consecutive octaves between extreme parts from bar 1 to bar 2 on page 49. The accompaniment is laid out for piano and harmonium throughout the work; and in this point again we meet with the most curious inconsistencies. It is quite evident that the composer has some practical knowledge of the harmonium: this appears clearly enough in the directions for registering; such a combination as that indicated in the harmonium part of page 36 shows not only an acquaintance with the resources of the instrument, but a good feeling for contrast of tone-colour. Yet we should have supposed that any one with half Mr. Sewell's knowledge of the harmonium must have been aware that with the *Grand Jeu* of a large instrument drawn, the full chords for the left hand at the bottom of page 35 would be most ineffective. The whole work is full of anomalies of this kind; and we have thought it best to mention some few of them in detail, in order to justify our opening statement that we were in doubt whether to praise the composition or not.

A Lament for the Summer. Duet. Words by A. A. Procter.

The Pride of Youth. Duet. Words by Sir Walter Scott.

Morning Song. Duet. English words translated from the German of G. Th. Stricker, by Rev. J. Troutbeck, M.A.

Life. Duet. Words by A. L. Barbauld.

Composed by Edward Hecht. [Novello, Ewer and Co.]

ALL these duets are intended for two sopranos, or soprano and alto, and so carefully considered as to be equally available for either pair of voices named. Mr. Hecht has evidently much talent for vocal writing; and if his duets strike us as being occasionally more restless in tonality than seems to be warranted by the simplicity of the verses to which he has wedded his music, we can at least affirm that this is partially atoned for by the masterly manner in which he handles his harmonies. "A Lament for the Summer" has a placid theme, in A minor, with a flowing quaver accompaniment, occasionally broken by some effective syncopations. The conclusion of this duet is extremely beautiful, a good point being gained by the lingering upon the dominant, and afterwards upon the key-note, harmony at the conclusion. "The Pride of Youth" is, in our opinion, the gem of the set. The text is expressed throughout with a fidelity which cannot be over-praised, the quaintness both of melody and harmony—especially observable in the treatment of the phrase, "When six brave

gentlemen kirkward shall carry ye"—being admirably in keeping, not only with the words, but with the spirit of Scott's verses. The "Morning Song" is extremely melodious, and much character is given to the duet by the second repeating the words in answer to the first voice, the two occasionally uniting with excellent effect. In the fourth piece upon our list we have in parts that excess of modulation to which we have already alluded, and which, to us, somewhat detracts from the sympathy which should exist between a composer and his audience. In every other respect, however, the duet is worthy of its companions; and we feel assured that, whether Mr. Hecht agree with us in our observations or not, he will believe that the qualification of our praise in reviewing his clever works is as sincere as the praise itself.

Zuleika. An Oriental Scena, for a Tenor or Soprano voice and Pianoforte. Poetry by Arthur O'Shaughnessy. Music by Charles Salaman. [Novello, Ewer and Co.]

As a drawing-room Scena, for voice and pianoforte, this latest effusion from Mr. Salaman's prolific pen is entitled to take high rank. The words are expressed throughout with a felicity reminding us of the same composer's "I arise from dreams of thee," in many parts, indeed, strongly resembling this excellent setting of Shelley's *Serenade*. The verses of Mr. O'Shaughnessy are extremely good, and well adapted for musical treatment. Were we inclined to be over-critical upon the result of Mr. Salaman's labours, we might say that the ear becomes somewhat weary, in so long a piece, of the almost unceasing triplet accompaniment; but much is done to lessen the effect of monotony by the everchanging harmonies, which are always most happily sympathetic with the text. By the manner in which the vocal part is written, we should imagine the Scena more suited for a mezzo-soprano than for either a tenor or soprano; but vocalists are perhaps bound to respect the composer's intention expressed upon the title-page.

The Sweetest Song. Words by E. S. Righton. [Chappell and Co.]

I'll Sing of Thee. Words by Mrs. Jane C. Simpson. [C. Jefferys.]

Composed by Robert Sloman.

MR. RIGHTON'S musical verses have suggested a melody which happily reflects the feeling of the poet; and, aided by most unexceptionable harmonies, and unobtrusive, but thoroughly appropriate, accompaniments, "The Sweetest Song" may be accepted as a welcome contribution to our fast increasing store of music for English singers by English composers. The second song has a melodious theme, the simplicity of which is in no way interfered with by the accompaniment, which chiefly moves in arpeggios. We cannot, however, reconcile ourselves to the G rising to A flat in both hands (between bars 4 and 5, page 2), not from any pedantic notion that consecutive octaves must never occur, but because we really dislike the effect.

Ballo in A major, and Bourrée in A minor. By Gluck. Transcribed for the Pianoforte by Charles Hallé.

On the Lake. Barcarolle. Composed for the Pianoforte by Cotsford Dick.

[Forsyth Brothers.]

MR. CHARLES HALLÉ has conferred a real boon upon classical pianists by his transcription of Gluck's melodious "Ballo" and "Bourrée." The effective manner in which these two pieces are placed under the hands is deserving of warm praise; for although the arranger acknowledges no such things as difficulties himself, he has a tender care for those which less experienced players may encounter, and the marking of many important notes with an "L. H." will be accepted as a most kindly hint by amateurs. Mr. Cotsford Dick's piece is more original, and fresher in treatment than his well-worn title would lead us to expect. The placid and tuneful theme with which it commences is much aided by the figure for the left hand; and the delicate subject, in A minor, which follows is not only effective as a contrast, but sufficiently attractive in itself. Like many other compositions which come before

us, we find that the author has fingered several passages which do not require it, and left unfingered several which do. For example, the third bar could scarcely be played in any other manner than that indicated, but the second half of the first bar cannot be linked to the commencement of the next bar without great care. We sincerely hope that "On the Lake" may attain the popularity it well deserves.

Tunes set to some Favourite Church Hymns, by E. H. A. (Weekes and Co.), are melodious, but (like nine-tenths of so-called "new tunes" published now-a-days) by no means remarkable for originality. The harmonies are for the most part correct, though some very bad fifths between extreme parts may be found in No. 13.

FOREIGN NOTES.

THE annual special performances during Passion Week of sacred music in all the more important towns of Germany presented this year some features of unusual interest. The performance on Good Friday of Johann Sebastian Bach's grand interpretation of the "Passion" according to the evangelists St. John and St. Matthew respectively has—thanks in a great measure to the impetus given in that direction by Mendelssohn—become so much a matter of course with German choirs that in order to particularise we should have to furnish a list of more than half the towns comprised in the German empire. We will content ourselves by stating the fact that at St. Thomas's church in Leipzig, for the services of which the work was originally composed, the St. Matthew "Passion" received, as usual, a splendid rendering under the direction of Herr Reinecke. There are, however, among the old masters of church-music not a few whose claims to a revival, if not equally great with that of Sebastian Bach, are at least considerable, and become the more pronounced the greater the dearth among the productions of the present day of works bearing the stamp of original genius. Modern music is still under the immediate influence of the resuscitated masterpieces of Bach, which have come to us endowed at once with the freshness of youth and the solidity of mature age—an influence the importance of which, for the future development of the art, it would be difficult to over-estimate. Nor is there such an abundance even of works of secondary importance among the religious compositions of the day, that similar beneficial results might not be anticipated from the reproduction of the works of masters belonging to a grand period of the art, when musical inspiration was mainly derived from the intense religious feeling of the composer and the devout contemplation of his chosen subject. It is a healthy sign of the time, therefore, to notice among the Passion-performances in Germany this year the names of Heinrich Schütz (born in 1585, the immediate precursor both of Bach and Handel), Melchior Franck, Joh. Gottfr. Schicht, Graun, as well as those of the Italian masters—Durante, Jomelli, Lotti, and others. Schütz's "Passion Oratorio" was performed in church on Good Friday both at Cologne and Darmstadt, and created a deep impression upon the audience. On the same day Graun's Passion Cantata "Der Tod Jesu" was given at St. Peter's church, in Berlin, while at other German towns Bach's great Mass in B minor was produced during Passion Week. Among religious works of recent date may be mentioned the performance at Berlin, Zürich, and elsewhere, of Kiel's Oratorio "Christus," of which mention has already been made in these columns, a work which seems to attract greater attention at every hearing, and which, we trust, will not be long withheld from an English audience.

On the occasion of the recent fiftieth anniversary of the death of Beethoven—which in every German town was marked by special performances, consisting entirely of selections from the works of that great master—his Opera "Fidelio" was performed at the court theatres both of Berlin and Munich. At the latter place the Opera was preceded by a spoken prologue, succeeded by the march and chorus from the "Ruins of Athens," and the crowning

with wreaths of flowers of a colossal bust of the immortal master.

The ceremony of uncovering the tablet in memory of Joseph Haydn—which has been affixed, at the expense of the Vienna *Gesangverein* "Arion," to the house at the small town of Rohrau wherein the composer of the "Creation" first saw the light of the world—took place on Easter Sunday. Deputations from various musical societies of Vienna were present on the occasion, and after the customary speeches the ceremony was appropriately brought to a close by a numerously attended concert in the evening.

At Leipzig the last of the Subscription Concerts of the season at the *Gewandhaus* took place on March 22. The soloist of the evening was the violin-virtuoso, Herr Leopold Auer, from St. Petersburg, whose playing—according to the opinion expressed by the Leipzig journals—though not entirely free from mannerism, and a certain feminine quality of tone, was yet deservedly admired on the part of a numerous and critical audience. The excellent "Euterpe" Concerts have likewise come to a close with the tenth concert of the season; Beethoven's Pastoral Symphony (*without* the aid of realistic scenic effects!) and Weber's "Euryanthe" Overture having been the prominent features. The usual examinations for the admission of pupils to the Royal Conservatorium of Leipzig were held on the 5th of last month, the new term of instruction at that institution having commenced on the 9th ult.; foreign pupils are, however, admitted for some time after that date.

We read in the *Neue Zeitschrift für Musik* that the recent first performance at Hamburg of Goldmark's Opera "Queen of Saba" resulted in a complete success of the new work. The composer, who was present, had the satisfaction of being repeatedly summoned before the curtain, to receive the enthusiastic plaudits of the numerous audience. The Opera is highly spoken of by the local Press, and has since received repeated representations on the Hamburg stage.

Saint-Saëns's Opera in three acts, entitled "Dalila," will, according to the *Neue Berliner Musik Zeitung*, be performed during this month at the court theatre of Weimar.

Herr Nachbaur, the Munich tenor, is, we hear, about to proceed to Genoa and Rome, for the purpose of interpreting the *titre-rôle* in Wagner's "Rienzi" at the opera houses of those towns.

Both at Leipzig and Vienna, Wagner's Opera "Die Meistersänger" has recently been represented before crowded houses.

The appearance of Franz Liszt at concerts recently given at Vienna and Pesth was made the occasion of a most unmistakable display of enthusiastic admiration, on the part of the public, for the genius of the veteran pianist and tone-poet. At a concert given at Vienna, in aid of the projected Beethoven memorial to be erected in the Austrian capital, both the room and the instrument on which he played were most profusely and tastefully decorated with flowers, while his performance of the Concerto in E flat major, and of the Pianoforte Fantasia, with Chorus and Orchestra (Beethoven), called forth quite an ovation from those present. At Pesth, where the *maestro* had played at a charitable concert, he was presented with a laurel wreath, most artistically wrought in silver and gold, bearing the following inscription in Hungarian: "To the world-famed artist and generous benefactor of the poor, Franz Liszt," added to which are the names of various charitable institutions.

Verdi's "Aida" achieved a great success at its first performance in March last at the principal theatre at Antwerp.

At a Court Concert, held in honour of Richard Wagner during his recent stay at Meiningen, the poet-composer conducted a new orchestral composition of his, to which he has given the name of "Siegfried-Idyl."

The chief event during last month in matters musical at Paris has been the long-delayed and impatiently expected first performance of M. Gounod's new opera "Cinq-Mars" which took place at the Opéra-Comique, on the 5th ult. The subject of the work—the *libretto* of

which emanates from MM. Paul Poirson and Louis Gallet—is essentially tragic, having for its foreground the conspiracy, known to history, of Cinq-Mars against Cardinal Richelieu, which culminates in the execution of the former and his accomplices. These broad historical facts are interwoven by romance in the shape of a love intrigue carried on between the hero and the Princess Marie de Gonzague, wherein the authors of the *libretto* have followed pretty closely the well-known novel by Alfred de Vigny. The action is, however, said to drag too much, and the piece is pronounced wanting in dramatic effects, and to be too sombre in its colouring. To these defects, no doubt, may be partly owing the fact that this new work of the most popular composer of France met, on the whole, with but qualified success on the occasion of its first representation. The majority of the Paris journals—while scrupulously avoiding to draw close comparisons between this and the previous productions of the composer of “Faust”—agree in the opinion that “Cinq Mars” falls decidedly short of their expectations. Among the numbers most admired in the opera are mentioned the Introduction, a love duet in the first act, the ballet music in the style of Louis XIII., and a funeral march. In a *critique* of the work contained in the *Revue et Gazette Musicale*, the writer says: “Into a badly jointed framework the composer has found means of weaving, here and there, some pretty details, clothing the whole in music of a dreamy melodiousness of which he so entirely possesses the secret. What is wanting most, throughout the whole of his score, is that element of grandeur which ought to be inherent in the subject itself. There are traces, too, of the hurry in which the work was written. And here we may be permitted to ask where was the need of composing ‘Cinq-Mars’ in but three weeks—a fact which the journals have been authorised to affirm? Was it an act of wisdom to imitate the kind of race against time of which Rossini set the example in his ‘Barbiere’? ‘Time,’ says a proverb, of which Rossini, too, fully understood the application when required, ‘Time has little regard for that which has been accomplished without it.’ Let us, however, hasten to add that in spite of all this there is much of the graceful and the charming in the midst of these failings, which, to be just, ought to be attributed as much to the compilers of the drama as to the efforts of the musician.”

Mendelssohn’s “St. Paul” (the first part only) was performed by the *Société des Concerts* of Paris on Easter Sunday, without however finding a very appreciative audience. *L’Art Musical*, in deploring the fact, adds by way of explanation that “perhaps the work is too truly and too profoundly religious in order to be understood in the present day.” The works of Haydn, too, seem to be out of date with a portion of the French public, if we may accept as representative the opinion expressed by a writer in the journal just quoted, with reference to a performance at the Châtelet of “The Creation,” who says: “The musical beauties of the work are undisputed; but we must not shut our eyes to the fact that the treatment is on the whole, too frigid for the subject, so that one almost feels tempted to infuse into it some warmth by artificial means.”

Mdlle. Albani, on taking leave of her numerous admirers at the Théâtre-Italien, on the 12th of last month, was once more the recipient of the most flattering tokens of admiration on the part of the *élite* of Parisian society. The *diva*, who sang in selections from “I Puritani,” “Norma” and “Rigoletto,” received, to quote the expression of a French journal, “not an ovation, but a long series of ovations,” and as many bouquets as on the night of her benefit, which, our authority adds, “is saying not a little.”

M. Ambroise Thomas has, we hear, withdrawn his new Opera “Françoise de Rimini” from the Paris Grand-Opéra, and has transferred it to the Théâtre-Italien, where Madame Nilsson will sing the *titre-rôle* during the forthcoming International Exhibition. M. Gounod has also withdrawn his opera “Polieucte” from the above establishment, and, if rumour may be trusted, the new work will now be represented for the first time at the Royal Italian Opera, Covent Garden.

At a recent first performance of “Lohengrin” at the Royal Theatre of Turin, this specifically German work

achieved what may be called a *succès d’estime*, which, emanating from the “land of melody,” must be considered a very favourable prognostic.

Politics appear to be at a discount just now at Florence. We notice that a local political paper, the *Figaro*, is about to be converted into a music journal, possibly with a view of thereby withdrawing into a more serene and contemplative sphere of existence. Whilst wishing our Italian contemporary every success under its new auspices, we may remind it that, although the word “music” implies harmony, there is, unfortunately, just as much of intrigue and party strife being carried on under that device as in the field of politics.

The once famous singer Madame Ungher-Sabatier died on March 23 at her villa near Florence. She was born at Vienna in the year 1800. We have also to record the death, at the age of sixty, of M. Sainte-Foy, for many years one of the most popular bass singers in comic opera in Paris.

CORRESPONDENCE.

KENT’S ANTHEMS, &c.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—Will you kindly allow me a few remarks in your influential journal in partial vindication of those musical conservatives who seem to have given you so much offence by eulogising the anthems of James Kent. True, it was, I must admit, rather injudicious of them to couple the name of that composer with those of Purcell and Croft; the first indisputably our greatest national composer, and the other one of his worthiest successors—especially in sacred music—but I have yet to learn that it is a wise proceeding to denounce everything, however good in itself, which does not stand absolutely in the very first rank, *i.e.*, that is not unsurpassable. Granting, as I may readily do, that Kent was immeasurably inferior to Purcell and even to Croft, he may yet have written some anthems that are good, and, if so, upon what principle are we to be forbidden to use them? Is it merely because Purcell and Croft have produced some that are better?

Surely that can hardly be, for in that case we must also, in common fairness, exclude every one who falls below that high standard; and in such a case even the warmest admirers of Purcell and Croft (of whom I declare myself one, although no bigot) might tire of their favourite composers if they never heard any other strains. Were we to apply a similar rule in other matters, what would be the result? Suppose we were to sing no Oratorios save those of the mighty Handel, and to restrict ourselves to the operas of the glorious Mozart! He would be a tolerably bold man who would say that we could get better than those musical giants could furnish us with; yet, who talks of confining us to them. It seems to me that some, at least, of Kent’s anthems possess merit enough to disarm hostile criticism. Of his “When the Son of Man shall come in His glory,” I would say that it contains, in my judgment, some very fine passages; and I am at a loss to understand what objection can be taken to it which will not equally apply to any verse anthem. My idea is that, just as we now perform the oratorios of Haydn, Mendelssohn, &c., as well as those of Handel, and many operas in addition to those of Mozart, we ought also, occasionally, to use the much abused anthems of Kent, Boyce and Nares. While speaking on this subject I may also say that I consider William Jackson, of Exeter, to be another ill-used man. Dr. G. A. Macfarren (a gentleman for whom I beg to say I entertain a most profound respect, and from whom I differ with regret) was pleased several years ago, in this journal, to say that in Jackson the *Te Deum* had found its “culminating point” as regarding weakness and vulgarity. I don’t say these were the exact words, but I think that was the substance of his statement, to which I can hardly subscribe. I don’t say Jackson’s *Te Deum* (in F) is his best composition or a model for study, but I do say that dozens of worse *Te Deums* have been published—both before and since—ay,

even in our own day; and therefore I object to making a scapegoat of William Jackson. It may be news to some to be told that he wrote a large number of songs, canzonets, trios, elegies, &c., not a few of which were very beautiful. He excelled in melody, of a tasteful, flowing character, and his harmonies are, in general, effective and musicianlike. He was also a *littérateur* of no mean ability. He published his "Thirty Letters on Various Subjects," 2 vols.; and also a larger volume containing a long article upon (I think) "The Four Ages," along with some short papers. In these works he displays much boldness, originality, and shrewdness; and it is evident that he was a highly cultured man and thoroughly independent in his views. I have, however, far exceeded my space, and at present beg to subscribe myself,

Yours very truly, D. BAPTIE.
Glasgow, April 11, 1877.

CONSECUTIVE FIFTHS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Kindly allow me space to say that I think "X. Z." has not fully dealt with the vexed question of the use and abuse of consecutive perfect fifths in his letter to you. His first illustration is a sequence of chords of the ♯ in octave, and the fifths are so hidden, or rather buried, by the completing chords as to be practically unheard, and therefore inoffensive. His example of thirds exactly realises the view I expressed in my letter, which you were good enough to insert in your last number, but he converts these thirds into a passage of four-part harmony, which completely changes the character of the progression. I would suggest that he take a series of perfect fifths, and if he wishes to assuage the feeling of utter desolation, which they always convey to my mind when moving diatonically, employ a third between them; he will still realise the objection which all sensitive musical minds have to their use ordinarily. What I have said before I would, with your permission, now repeat: that when great or special dramatic effects are desired, such intervals should not be objected to; in fact I would strongly advocate and indulge in the use of these, and any tabooed intervals, if the realisation of an idea should demand them, on the ground that a musician should be allowed perfect freedom to express his thoughts, however eccentric they may appear to be.

I am, Sir, yours faithfully,
W. S. LAMBERT.

109, Peckham Park Road, April 9, 1877.

TUNING AND VOICING ORGAN-PIPES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In your last issue I observe an inquiry for a work on tuning and voicing metal organ-pipes. Your correspondent may be referred to the modern edition of the "Facteur d'orgues," by M. Hamel, issued as one of the "Manuels Roret" by the publishing house of that name in Paris. My copy bears date 1849, and is in three volumes 12mo, with an atlas of large plates. The work is founded upon that of Dom Bédos, now scarce, and it enters into the whole subject of organ-building with the minuteness and extreme accuracy in which our ingenious neighbours have no rivals, and to which their language lends itself admirably. I am acquainted with no English translation of the treatise, and I doubt if any translation would do justice to it.

I am, Sir, faithfully yours,
W. E. DICKSON.

College, Ely, April 14, 1877.

THE CUCKOO'S NOTE.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reviewer, in kindly noticing my Madrigal "Sweet Spring" in your last issue, says: "The cuckoo giving us his well-known major third (which, by-the-way, we never hear save in musical compositions), and also bringing some of his companions to aid him in the sylvan

concert." Now, as I perfectly agree with the opinion expressed in parenthesis, and in conformity therewith have in the Madrigal in question given E and C♯, the fifth and third of the major common chord of A, as the cuckoo notes, I thought it right to draw your attention to the little inaccuracy in the review.

I remain, Sir, yours faithfully,
W. W. PEARSON.

[Mr. Pearson will see by a paragraph in our present number that we have received a letter respecting the cuckoo's note, and have commented upon it. In justice to the composer of the Madrigal which has given rise to this discussion, let us at once tender our apology for misstating the interval he has written, and hasten to range Mr. Pearson on the side of Dr. Hiller, instead of that of Beethoven. —THE WRITER OF THE NOTICE.]

"SMALL NOTES."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Having moved the question first, will you kindly allow me to say a few concluding words on the matter? Mr. Cleveland Wigan evidently has no recollection of what I stated previously, as his answers to my last letter contain not only several errors, but also insinuations of questionable taste. I neither unconsciously follow the practice which I condemn, nor do I relax the time when the turn occurs. Mr. C. W., in trying to teach me, rolls from the main line of argument into a ditch of confusion, and the manner he arranges—or rather disarranges—the accent in the passage referred to is singularly unfortunate. At all events he has not been able to refute what I proved from Beethoven's own writing (*vide* Rondo in C in my first letter). The question at issue is not what individual opinion may be, but what the composer meant. Mr. C. W. seems to have very little experience in the knowledge of editions, or he would have perceived that I did not allude only to Bülow, but to several others, including some French editors, who have inserted the most sensational nonsense between the text of the Sonatas. According to Mr. C. W., his friend Bülow has reverence for Beethoven; if so, why does he not leave the master entirely untouched? Bülow himself confesses in his Scarlatti edition, which I possess, that he altered some of the passages. So much for Mr. C. Wigan's logic!

I do not wish to turn a subject which I stirred up in the interest of the science of notation into a personal discussion with a correspondent unknown to me; but I cannot allow it to be mutilated in the way my antagonist has done. As Mr. C. W. assumes so much authority and pretends to know Beethoven's intentions better than Beethoven himself, it is a pity that he thought not of writing on the matter before I did.

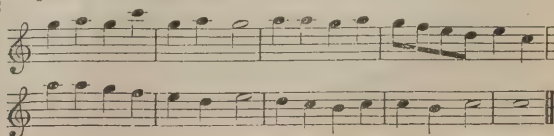
I am, Sir, yours truly,
ALLEGRO.

March 31, 1877.

AIR DE LOUIS XIII.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is not perhaps generally known that the "Air composé par Louis XIII, transcrit par H. Ghys," which has become so popular in this country during the last few years, is founded on—one might almost say, as far as the first phrase is concerned, copied from—a French tune of the sixteenth century. It occurs in the "Balet comique de la Royne," which was written by Balthazarini, called Beaujoyeux, in 1582, on the occasion of the nuptials of Mdlle. de Vaudemont, sister of the Queen, with the Duc de Joyeuse, the music being supplied by Messrs. Beaulieu and Salmon. The air is called "Son de la Clochette auquel Circe sortit de son jardin," and is as follows:—



MADAME BILLINIE PORTER gave an artistic rendering of "I will extol Thee" (Costa); Miss Harries was very successful in Dr. Rogers's song, "Autumn Days," and Sullivan's "Lost Chord." Canon Walters was well-received in "If with all your hearts" (*Elijah*); as was also Mr. E. M. Jones in "Every valley" (*Messiah*); Mr. Thomas, who has just returned from Italy, made his *débüt* at this concert. He possesses a fine, powerful voice, and his rendering of "Why do the nations" and other solos made a very favourable impression upon the audience.

BATH.—The members of the Bath Choral Union gave their first Concert on Wednesday the 18th ult. A selection of choruses and part-songs were very fairly executed by the choir, numbering about seventy voices. Miss Bolingbroke, notwithstanding that she was suffering from most severe hoarseness, created a very favourable impression by her rendering of "O rest in the Lord" (*Elijah*), and the "Evening Prayer" (*Elis*). Herr Sondermann conducted, and Mr. Brownell presided at the pianoforte.

BATLEY.—The Batley Choral Society gave its twenty-seventh Concert in the Town Hall on Monday the 26th March. The first part consisted of F. H. Cowen's Cantata, *The Rose Maiden*, which was done full justice to by the band and chorus; Mr. Nuttall, of Hallé's band, being the leader, and Mr. Bowling conductor. The second part contained glees, songs, &c. The concert was a decided success.

BEDFORD.—At the Bedford Amateur Musical Society's Concert in the Corn Exchange, on the 10th ult., Rossini's *Stabat Mater*, Mendelssohn's *Thirteenth Psalm*, and a selection from Handel and Gounod were most effectively given. The solo vocalists were Madame Clara Suter, Miss Annie Butterworth, Mr. E. Lloyd, and Mr. Pyatt, all of whom were thoroughly successful. The choruses were excellently given; and Mr. Diemer, who conducted, deserves every credit for the care with which he trains the choir and prepares the works for public performance.

BELFAST.—The second annual Concert of National Music was given by the Choral Association in the Ulster Hall, on the 9th ult., under the conductorship of Mr. Newport. Irish national music was the foundation of the concert, but the selections included English, Welsh, and Scottish native melodies, together with a few miscellaneous pieces. Miss Meenan was the solo vocalist. The plaintive "Aileen Aroon," was sung in an unequalled manner by the members of the Association, and the large band of harps performed Bochs's Grand March, arranged by Mr. John Cheshire, who also led the band. Mr. Penry Williams performed his harp solo, "O dolce concerto," with taste and spirit. Mendelssohn's "Wedding March" was splendidly performed by the band of harps and by Dr. Marks on the grand organ.

BERWICK-UPON-TWEED.—A performance of Mendelssohn's *Elijah* was given on Tuesday the 17th ult., by the Choral Union, assisted by professional soloists, and a good orchestra, among whom were several members of the Drechsler-Hamilton family. The soloists were Miss Tomlinson, soprano; Miss Arnolds, alto; Mr. T. Richardson, tenor; and Mr. Thornton Wood, bass; all of whom were highly successful. The performance of the choir was also especially commendable for precision; and the accompaniments by the orchestra were all that could be desired. Miss Cuthbertson presided at the harmonium, and Mr. Barker conducted.

BIRMINGHAM.—The Festival Choral Society gave a grand Miscellaneous Concert on Easter Tuesday. Mr. Sims Reeves was engaged, but unfortunately failed to appear. Mrs. Osgood increased the good opinion she has already gained in Birmingham, and Signor Foli was most applauded. Mr. E. Lloyd has taken a firm hold on local public favour, and was enthusiastically encored. Mr. Gaul's new part-song "The day is done" was well rendered by the chorus. Mr. Stimpson presided at the organ; Mr. T. M. Abbot played the last two movements of Mendelssohn's *Vio' in Concerto*; Mr. Sidney Naylor accompanied on the pianoforte, and Mr. Stockley conducted. A grand Military Concert, under distinguished patronage, was given in the Town Hall on the 6th ult., in support of the Soldiers' Daughters' Home. Miss Colin Campbell, Mr. F. Watkins, and Lieut. E. M. Flint, R.A., were the vocalists; the band of the King's Dragoon Guards, and Her Majesty's Royal Highland Pipers gave instrumental selections, and Herr Orton and Dr. Heap conducted. There was not a large attendance. Herr Rubinstein's second Recital took place in the Town Hall on the 11th ult. There was a very large and brilliant assemblage to greet the great artist on his second visit, and he was received with even more enthusiasm than at first. The programme was an improvement upon the former one, and comprised, in addition to some pieces of his own, Beethoven's Sonata in F minor (Op. 57); Chopin's Sonata in B flat minor (Op. 35); J. S. Bach's Preludes and Fugues, Nos. 2 and 5 of the "Forty-eight"; Schubert's "Moments Musicaux," Nos. 2 and 3; Schumann's *Carnaval*, and Mendelssohn's *Scherzo e Capriccio* in F sharp minor. His new reading of some movements was at times felt to be a true inspiration; and the ovation accorded him at the close of the recital was most enthusiastic. Mendelssohn's *St. Paul* was performed by the Handsworth Choral Society on the 12th ult. This was the Society's first Concert with orchestra, and the band and chorus numbered eighty. The solos were taken by Miss St. Clair Taylor, Miss Bailey, Mr. Bywater, and Mr. Pountney, and Mr. Blakeman Welch conducted. The performance was creditable to the young Society. Mr. John Cheshire gave a Harp Recital at the Masonic Hall on the 19th ult. Miss Augusta Roche and Mr. Alfred Baylis were the vocalists, and Mrs. John Cheshire appeared here for the first time as a pianist. The programme was of a miscellaneous description, but varied and interesting. The Carl Rosa Opera Company commenced a season of twelve nights on the 16th ult. at the Theatre Royal. The opening work was Balfe's *Siege of Rochelle*, heard on this occasion for the first time in Birmingham; it, however, made little impression and failed to "draw." Wagner's *Flying Dutchman* met with much success, and was twice repeated during the week, attracting large audiences. The other works given were the *Bohemian Girl* and *Maritana*. Beethoven's *Fidelio*, never yet performed in Birmingham, is promised.

BISHOP AUCKLAND.—The members of the Auckland Musical Society, under the conductorship of Mr. Kilburn, gave their first Concert of the season on Friday the 6th ult., assisted by Miss Terry and Mr. T. Burgin, of Darlington. The instrumentalists were the Brousil family, who made, on this occasion, their first combined appearance for some years past. Their performance of Mendelssohn's Quartet (No. 1, Op. 44) was a great feature in the programme. Mr. J. H. Brotherton, and Mr. J. W. Marshall, of Darlington, rendered able assistance as accompanists, and the Society's Chorus, numbering about ninety voices, sang a selection of part-songs in good style.

BRIGHTON.—Mr. Worsley Staniforth gave his annual Easter Concert in the Dome on the 5th ult. The principal singers were Miss Catherine Penna, Mr. Wilford Morgan, and Mr. Frank Elmore. The Band of the 20th Hussars, under the direction of their bandmaster, Mr. Lees, in addition to a string band of local musicians, under the conductorship of Mr. Reyloff, took part in the concert. Several favourite part-songs were well sung by a large choir. Mr. Staniforth played as organ solos a *Marziale* in G, his own composition; a *Praeludium et fuga* in D, by Bach; and, with the orchestra, two movements from Handel's Seventh and Twelfth Concertos. Mr. Staniforth also played his *Rondino* in F, a pianoforte solo; and, in response to the encore which it elicited, gave an improvisation. Mr. Charles Robey, of St. Paul's, and Mr. Wm. Roe were efficient accompanists. Herr Rubinstein gave two Pianoforte Recitals on the 14th and 19th ult., both of which attracted large audiences.

BRISBANE.—The report of the Brisbane Musical Union shows that the Society is now in a most flourishing condition. Many works of much interest have already been performed at the public concerts; and during the present season Romberg's *Lay of the Bell*, Rossini's *Stabat Mater*, and the operas *Maritana* and *Ernani*, are to be given. The thanks of the Society are tendered to Mr. Jefferies for the ability and energy displayed by him in bringing the Union to its present state of efficiency, and also to Madame Mallalieu for her services at the practice meetings and concerts.

BRISTOL.—On Monday evening the 26th of March a performance of Bach's *Passion Music* (*St. Matthew*), was given in the Colston Hall by the Bristol Musical Festival Society. The audience was a thoroughly appreciative one, and the sublime music was listened to with much attention. The solos were very satisfactorily rendered by Miss Llewellyn Bagnall, Miss Bolingbroke, Mr. Harper Kearton, Mr. Henry Pope, and Mr. Dyer. The chorales were most impressively sung by the Festival Choir, and the choruses were also given in the most effective manner; the final chorus, "In tears of grief," being particularly well rendered. The whole performance reflected the greatest credit on the able conductor and chorus-master, Mr. Alfred Stone. The accompaniments were excellently played on the grand organ by Mr. George Riseley, organist of the Cathedral, and of the Colston Hall Choir. The preparatory classes for the Festival Choir, conducted by Mr. Stone, have just closed their course of lessons. The elementary class has been studying the Tonic Sol-fa system, practising the ordinary staff notation in the later lessons. The advanced class, singing altogether from the staff notation, had systematic practice in sight-singing, using Mr. Sullivan's *Church Tunes*, which have been taken in the order of difficulty. The new choir of Christ Church, Clifton, sang for the first time on Easter Day. Mr. Stone, the organist, had been engaged for some time in training the boys on the Tonic Sol-fa system, and the result was excellent. On the 9th ult. the second and last Subscription Concert for the present season of the Bristol and Clifton Orchestral Society, was given at the Colston Hall, when the audience was larger and more enthusiastic than on any previous occasion. This Society has now closed its fourth season, and nothing but music of the highest class has been admitted into its programmes, and much has been given which has never before obtained a hearing in Bristol. The programme was as follows:—Overtures, *Semiramide* (Rossini) and *Rienzi* (Wagner); Mendelssohn's *Reformation Symphony*; Ballet Music from Gounod's *Faust*; Gavotte, *Mignon* (A. Thomas); Boccherini's *Minuetto* in A major for muted string orchestra; and Gounod's *Marche Cortège, Reine de Saba*. A Largo by Handel, arranged for violin, strings, harp, and organ by Helmsberger, of Vienna, was also performed for the first time in the provinces, and well received. The vocalists were Miss Llewellyn Bagnall and Mr. Lawford Huxtable, who gave effective renderings of the pieces allotted to them. The band consisted of sixty performers, Mr. A. W. Waite being leader, and Mr. George Riseley conductor. On the 12th ult. a Concert was given in the Colston Hall by Mr. James Greenwood's Choir in aid of the funds of the Church Schoolmasters' and Schoolmistresses' Benevolent Institution and Orphan Fund. The large hall was full, and the whole of the programme was rendered in a manner which gave the greatest satisfaction. The vocalists were Miss Jessie Royd, Mr. T. W. Hanson (of St. Paul's Cathedral), and Mr. J. F. Hallowell (of New College, Oxford). Part-songs and glees, including Pierson's naval chorus "Ye Marines of England" with organ accompaniment, were sung by the choir. Mr. George Riseley presided at the organ and played Freyer's "Russian National Air" with variations, and Corelli's Sonata in A (No. 9), with his usual skill. Weber's "Rondo Brillante" was played as a pianoforte solo by a lady amateur (a pupil of Mr. James Greenwood). Mr. C. Greenwood presided at the pianoforte, and Mr. J. Greenwood conducted. A Concert was given in the Colston Hall on the 16th ult. in aid of the Bristol Sugar Operatives' Relief Fund. The artists (who gave their services) being Miss Rosa Bailey, Miss Pattie Keate, Miss Annie Toole, Miss Kate Spary, Mr. T. R. Clements, Mr. Wooldridge, Mr. Stuart Higgs, Mr. F. Crowe (co net), Mr. A. Simmons (piano), and the Bristol Vocal Quartet. Miss Allen gave a Concert at the Athenæum Hall on the 16th ult., when she was assisted by Miss Cottelle, Mr. E. T. Morgan, Mr. F. M. Cox, and Mr. W. F. Dyer. Miss Annie Toole's annual Concert took place on the 19th ult. at the Athenæum Hall, Miss Madoline Clements, Mrs. Grieve, Mr. Wooldridge, and Mr. Stuart Higgs being the vocalists; Mr. A. Simmons accompanied.

BURY ST. EDMUNDS.—Two Concerts were given in St. Peter's School Room on the 3rd and 6th ult. by the members of St. Mary's Choir, kindly assisted by Miss Snape, Miss Farquhar, R.A.M., and Miss Bartie as solo vocalists, and Miss Salman, Miss Ida Richardson, and the Rev. R. S. Fox, as solo instrumentalists. The room was crowded on each occasion, and the concerts were most successful. Mr. T. B. Richardson (organist of St. Mary's) conducted. Previous to the commencement of the first concert a most magnificent ivory *bâton* with tip, handle, and centre band of pure gold, was presented to Mr. Richardson by the Vicar (the Rev. A. W. Snape). The *bâton* bore the following inscription: "Presented to Mr. T. B. Richardson by the clergy and members of St. Mary's Choir, as a mark of respect and esteem for his valuable services as organist, and for his uniform kindness to members of the above choir. April 3, 1877."

CANTERBURY.—A Morning Concert was given on the 14th ult. in the Music Hall, which was crowded with the *élite* of the town and neighbourhood. The chief attraction was Mdme. Titiens, whose singing was a display of extraordinary vocal power. Mdles. Valleria and Bonn, Mr. Bentham, and Signori Del Puente and Brocolini were also highly appreciated. The accompaniments were played by Mr. F. H. Cowen, and Mr. Gough carried out the various details with entire success.

CLAYTON.—The Choir of the Parish Church gave the last Concert of the present season in the National School on Tuesday evening the 10th ult. The programme consisted of part-songs, duets, and songs, well rendered by the Misses Wilman, Spencer, Armitage, and Watmuff, and Messrs. Hirst, Mitchell, and Watmuff. Mr. J. Sharp (a pupil of the conductor) gave two solos on the pianoforte, and joined his master in several duets for pianoforte and harmonium, a solo on the latter instrument also being contributed by the conductor. The concert was a very successful one. Mr. W. M. Gaite, organist and choirmaster of the parish church, conducted with much ability.

CLIFTON.—Mr. Alfred Baynon's annual Concert was given at the Blind Asylum Music Hall on the 16th ult. The audience was large and the artists included Miss Ada Jackson, the Rev. H. D. Rawnsley, Mr. D. N. Rootham, Mrs. Viner Pomeroy, and Mr. T. Pomeroy. On the 17th ult. Herr Rubinstein gave a Pianoforte Recital in the large Victoria Rooms to a numerous and withal appreciative audience. The following was the programme:—1. Overture, *Egmont* (Beethoven); Rondo (Mozart); Gigue, air et variations (Handel); 2. Nocturne (Field); Erlkönig (Schubert); Barcarolle (Liszt); Polonaise, Nocturne (Chopin); Marche des *Ruines d'Athènes* (Beethoven); 3. "Narum," Vogel als Prophet, Etudes Symphoniques (Schumann); 4. Mélodie, Etude, Barcarolle, Valse Caprice (A. Rubinstein). The applause was frequent, and the performance was evidently much enjoyed.

CORK.—The third Concert of the Cork Orchestral Union for the present season took place in the Assembly Rooms, South Mall, on the 4th ult., before a large and appreciative audience. All the orchestral pieces were well played by the fine band of the Society, numbering over forty executants, conducted by Mr. W. Ringrose Atkins, who has held the *bâton* since the formation of the Society. The first part opened with the Overture to *Guillaume Tell*, and concluded with a MS. Concerto for pianoforte and orchestra, the composition of Mr. Michael Quarry, of Dublin, the solo part being excellently rendered by the composer, who also performed Chopin's Ballade in G minor (Op. 23). The programme likewise included Beethoven's Symphony in C major (No. 1, Op. 21), and two movements from his Septet in E flat (Op. 20) for violin (Mr. Howard), viola (Mr. Sidney Jones), violoncello (Mr. Jack), contrabasso (Mr. Howcroft), clarinet (Mr. Wilkinson), bassoon (Mr. Muir), and horn (Mr. McClelland); the execution of both these compositions being highly satisfactory. Mr. J. P. Smith was very successful in the Andante from Molique's Flute Concerto in F; and Mrs. Lyons, Mrs. Hogan, Mrs. Uppington, and Messrs. W. Harvey and G. Waters contributed some effective vocal music. This Society is doing a great deal towards the advancement of high-class music in the South of Ireland. A new organ has recently been erected in St. Peter's Church, by the eminent firm of Bryceson Brothers and Morten, of London. The instrument is a very fine one in every respect, the stops being of beautiful quality, and very carefully voiced. It is inclosed in a handsome carved case of Grecian design, with front pipes richly decorated in gold and colours. Dr. Marks, organist of the Cathedral, presided at both services on Sunday, and after Evening Service played with much effect a number of pieces, the congregation remaining in the church during the performance.

COTTINGHAM.—The grand organ in Cottingham Church, having been closed for repairs and improvements, was reopened on the 17th ult. The service was fully choral, the special preacher being the Rev. George Everard, M.A., vicar of St. Mark's, Wolverhampton. The Vicar, the Rev. C. Overton, read the lessons and the prayers. Mr. Charles Goulding, F.C.O., organist of the church, presided at the instrument, and successfully displayed its various improvements in quality of tone. The organ was originally built by Messrs. Foster and Andrews, of Hull, who have carried out the desired improvements in the most skillful and artistic manner. The service commenced with an opening voluntary. The Psalms for the evening were given to music from Crotch, Russell, and P. Humphrey; the "Magnificat" and "Nunc Dimittis" were sung to music by Dr. Clark-Whitfield; the Anthem was Dr. Bunnett's "If we believe;" and the Hymns were 249, "Iona," and 180, followed by one verse of the "Old Hundredth." At the close of the service, Mr. Goulding gave an excellent performance of several organ pieces.

DERBY.—On Tuesday evening the 10th ult. a Miscellaneous Concert was given in the Drill Hall by the choir of Trent College. In addition to the College choir, Madame Varley-Liebe, the celebrated violinist, appeared; and Messrs. T. Smith, principal alto of Eton College, Mr. J. Mellor, principal tenor of the Institution, and Mr. O. Christian, principal bass of Eton College, took part in the choruses and sang several songs with marked effect. Mr. John H. Gower, Professor of Music at Trent College, acted with great efficiency as conductor and pianist.

DEVIZES.—The members of the Amateur Vocal Society gave the second open Rehearsal for the season in the Town Hall on Monday evening the 9th ult. The programme was selected from the works of Mendelssohn, Handel, Gounod, Mozart, Haydn, Wagner, Weber, &c. All the numbers were exceedingly well rendered. At the close of the performance the Mayor (John Marsh, Esq.) proposed a vote of thanks to the performers, and Mr. Clarke, the conductor, returned thanks.

EDINBURGH.—Herr Schweizer gave a Concert at the Freemasons' Hall on the 2nd ult., the programme of which was exclusively devoted to the compositions of Schumann and Brahms. The most important pieces in the selection were Schumann's *Fantasiestücke* (Op. 88), for violin, violoncello, and pianoforte, and Brahms's Quartett in G minor (Op. 25), for violin, viola, violoncello, and pianoforte, both of which were well played and warmly received by a highly appreciative audience. The concert-giver was assisted by Messrs. Daly (violin), Brousil (viola), and Hamilton (violoncello). Herr Schweizer's solos, and also his duets with Mr. Townsend, were excellently calculated to display the varied powers of a pianist, and the applause at the conclusion of each was as enthusiastic as it was well deserved. The vocalists were Misses Laing and Grey, Messrs. Rooney and Millar-Craig. The third annual Recital of the Nicolson Street Church Musical Association took place on the 12th ult. in the church, when Handel's Oratorio, *Althaliah*, was performed for the first time in Edinburgh. The accompaniments were played on a piano and harmonium, and the overture was given with as much effect as Messrs. Anderson and Head could be expected to produce on these two instruments. The chorus numbered about seventy singers, who rendered their share of the work with great and decided success. The solo parts were, with two exceptions, taken by members of the church. Mr. Shaw deserves recognition for the high state of efficiency to which he has trained the chorus.

EDMONTON.—On Monday evening the 16th ult. the members of the Parish Church Choir, assisted by Madame Denham-Mori, Miss Blanche Grosvenor, and the Rev. T. Rivington, gave a highly successful Concert under the direction of the organist, Mr. Goddard Plowman. The programme was well arranged; the numbers especially calling for commendation being an Offertorium, "Alma Virgo," excellently rendered by Madame Denham-Mori; "When the tide comes in," Miss Blanche Grosvenor; "Arm, arm, ye brave," Rev. T. Rivington; "Jack's Yarn," Mr. E. D. Judd; Mr. Plowman's pianoforte solos, and the choruses, "Ave Maria" and "Send out Thy light," by the choir. Mr. Plowman accompanied and conducted, assisted by Mr. Harman Judd.

EXETER.—Miss Florence Ashe gave a Pianoforte Recital on Saturday the 7th ult. in the Royal Public Room, when an excellent programme of high-class music was provided. Miss Ashe, who is a native of Exeter, was cordially greeted on presenting herself to play Beethoven's "Moonlight" Sonata. The manner in which she interpreted the introductory Adagio proved at once the advance she had made since she appeared in Exeter three years ago. Her rendering of Schubert's "Posthumous" Sonata was also highly appreciated, and at its close she was summoned back to the platform to receive well-earned congratulations. Miss Ashe, in addition to her solos, played all the accompaniments. The vocalists were Mdle. Thekla Friedländer and Mdle. Redeker, who more than fulfilled the expectations raised by the warm encomiums bestowed upon them by metropolitan critics as earnest and accomplished interpreters of the German *Lied*. On Thursday the 19th ult. a new organ for the Church of Countess Wear, Exeter, built by Messrs. Halmshaw and Son, of Birmingham, was opened by Dr. Roberts, organist and choirmaster of the parish church, Halifax. The organ was the gift of John Dawson, Esq., Northbroke, Exeter.

FALKIRK, N.B.—On Easter Day the services in Christ Church were unusually good. With a little extraneous aid the Anthem "Now is Christ risen" (Allen) was well sung, some of the boys from Blair Lodge School (under the able conductorship of Mr. Turner, music-master) being permitted to help. The usual Easter hymns were sung, and the Psalms chanted to Haverghal and Marks in E. Mr. J. Watson Lee skillfully presided at the organ, and played Bach's Prelude and Fugue in F as a concluding voluntary.

FINCHLEY.—The Finchley Choral Society gave its second Concert on the 9th ult., when Mozart's *Twelfth Mass* and Sir W. Sterndale Bennett's *May Queen* were performed before a large and appreciative audience. The solos were taken by Madame Ernst, Mr. A. Lawrence Fryer (of the Foundling Hospital Choir), and Mr. Lawler. The band and chorus, numbering upwards of seventy, were led by Mr. G. R. Fletcher, the organist of Whetstone Church, who has devoted much time to the training of this Society, and, as was proved by this performance, with the most satisfactory results. On the 21st ult. the members of the Society at a private musical *soirée* presented Mr. G. R. Fletcher with an ivory *bâton* and a pair of magnificent vases in recognition of his perseverance and courtesy as conductor. The presentation was made by Mr. Williams, the chairman of the committee, in a few suitable words, and the gift was briefly acknowledged by Mr. Fletcher.

FOLKESTONE.—On Easter Sunday Orchestral Services took place at the Church of St. Michael and All Angels. In the morning a Communion Service was sung adapted most admirably by the Rev. E. Husband, the Vicar, from Spohr's *Last Judgment*. The orchestra (consisting of members of the London Amateur Orchestral Society, who gave their services) rendered the Overture and Symphony remarkably well, and the solos were effectively sung by Master Wright and Mr. Stedman of London, and Mr. Rhodes of Canterbury. In the evening Dr. Garrett's Service in F and Handel's *Dettingen Te Deum* were well rendered, Mr. Stedman's singing of "When Thou tookest upon Thee" being exceptionally good. The Service closed with the "Occasional Overture" by the orchestra. Mr. H. M. Higgs presided at the organ at the morning and evening Services. On the following evening (Easter Monday) a performance of the *Messiah* took place at the Town Hall under the joint direction of the Rev. E. Husband and the Rev. C. J. Ridsdale. The choruses were well sung by

the Folkestone Choral Society. The principal vocalists were Miss Matilda Scott, Master Wright, Madame Poole, Mr. Stedman, and Mr. Rhodes. Madame Poole and Mr. Stedman respectively in "He was despised" and the "Passion Music" were thoroughly successful. Mr. H. M. Higgs presided at the harmonium. There was a good attendance on both days.

GLASGOW.—The members of the St. George's Choral Union gave a performance in the City Hall on the 30th March of Herr Gade's Cantata *The Crusaders*. The principal singers were Miss Giulia Warwick, Mr. Henry Guy, and Mr. James Allan. There was a small orchestra of local players conducted by Mr. Wm. Moodie. Miss Warwick and the lady members of the choir were heard to great advantage in the second portion of the work, but the music was somewhat too low for Miss Warwick, whose voice is a light soprano of good quality. Mr. Henry Guy sustained the tenor part with spirit, and Mr. Allan acquitted himself well in the part of Peter the Hermit. The choir was excellent throughout, and the orchestra, led by Mr. W. D. Davis, was fairly efficient. The second part of the programme was miscellaneous. —Handel's Oratorio *Athaliah* was performed by the Glasgow Tonic Sol-fa Choral Society at the City Hall on the 7th ult. The members, under the skilful leadership of their conductor, Mr. W. M. Miller, sang the choruses remarkably well. The soloists were Misses Anna Williams and Jane K. Stephen, soprano; Miss Emily Dones, contralto; Mr. Charles Abercrombie, tenor; and Mr. Thurlay Beale, bass. Dr. A. L. Peace presided with his usual efficiency at the organ.

GREASBRO'.—The members of the church choir gave their seventeenth Annual Concert in the Church School Room on Monday evening the 2nd ult. under the able leadership of Mr. I. Warburton, of Rotherham, the choirmaster and organist. The part-singing was especially good, "A Choral Waltz," by Taylor, being encored, and the same compliment was paid to Miss Rhoadhouse for her solo, "Tell me, my heart," and to Mrs. Rawlin in "Should he upbraid." Misses Swift, Bailey, and Murphy, and Messrs. Myers, Mellards, Harrison, Oxley, Whittington, and Woodward were also highly successful in the music allotted to them.

GREENOCK.—The work selected by the members of the Choral Union for performance at their annual concert at the termination of the season on the 6th ult. was Mendelssohn's Oratorio *St. Paul*. The soloists were Miss Anna Williams, Miss Dones, Mr. Abercrombie, and Mr. Thurlay Beale. Mr. W. H. Cole was principal violin and leader. Mr. Poulter presided at the organ, and Mr. Paterson Cross conducted.

GREENWICH.—The members of the Greenwich Choral Society gave their Annual Concert on Good Friday evening in the South Street Chapel, when selections from Handel's *Messiah*, *Judas Maccabæus*, Mendelssohn's *St. Paul*, and other works, were included in the programme. Amongst the most notable solos were "Tis liberty," and "Total eclipse," well rendered by Mr. H. E. Cockell, and Mr. Stanley Owen's "Why do the nations," which was warmly received. Miss Ada Beacham was heard to great advantage in V. Novello's sacred song, "The infant's prayer." The choruses were exceptionally good, "Lift up your heads" and "The Hallelujah" being especially effective—the latter encored. There was an efficient band, led by Mr. G. Sly, and Mr. Dyball conducted with his usual care and precision.

GRIMSBY.—A performance of *Samson* was given by Mr. Brammer's Choir in the Town Hall on Thursday evening the 12th ult. Several of the solos were assigned to members of the Choir, who accomplished the tasks allotted to them to the satisfaction of their auditors. Fräulein Blume, from the Leipzig Conservatorium, rendered able assistance in the soprano solos. The trumpet obbligato was played by Mr. Robinson. An able band, led by Mr. Coverdale of Hull, accompanied, assisted by Mr. W. Bennett at the pianoforte and Miss Booth at the harmonium, and Mr. Brammer conducted.

HARROGATE.—A Concert was given in the Congregational School Room on the 6th ult. The first part consisted of a miscellaneous selection, including Weber's "Invitation to the waltz," "When winds breathe soft," a violin Sonata of Mozart's, &c.; and the second part of a new Cantata by Mr. J. Allanson Benson, entitled *Forest Scenes*, with solos for soprano and baritone and choruses. The solo parts were taken by Mrs. J. A. Benson and Mr. Parker. Miss Raworth accompanied on the pianoforte, and Mr. Benson conducted.

HASTINGS.—The first Musical Festival ever held in Hastings was given in the Pier Pavilion on the 11th ult., both the afternoon and evening performances being conducted by Dr. Abram. Mendelssohn's *St. Paul* and Handel's *Messiah* were the two Oratorios selected for the occasion. The solo vocalists were Miss Jessie Royd, Miss Margaret Hancock, Mr. Alfred Kenningham, and Mr. Thurlay Beale, who were all highly effective in the music allotted to them. On the whole, the Festival was a decided success, and Dr. Abram and the members of the Choral Union may fairly be congratulated on the result.

HAVERHILL.—A performance of Handel's *Samson* was given by the Choral Society on the 11th ult. John T. Frye, Esq., of Saffron Walden, presided at the organ and the soloists were Miss Lyne, soprano; Miss E. Lyne, alto; Mr. W. B. Ling, tenor; and Mr. A. Butcher, bass. Mr. C. Widdows, of Norwich, rendered good service with the trumpet. The band and chorus numbered 130 performers. D. Gurteen, jun., Esq., conducted.

HEREFORD.—The first Concert of the fifteenth season of the Philharmonic Society was given on Friday the 6th ult., at the Shire Hall. The audience was very large, and the rendering of the programme brilliantly successful. Mr. Henry Leslie conducted. The soloists were Miss Ada Byron, Miss Andrew, Miss Vevers, Miss Edwards, Miss G. Unett, Mrs. S. Walker, Rev. T. M. Everett, Mr. A. H. Morris, and Mr. Charlesworth.

HOUNSLOW.—On Wednesday the 11th ult. a Concert of Sacred Music was given by the Colnbrook Choral Class. The first part consisted of selections from the *Woman of Samaria*, and the second of Anthems by Kent and Mozart, and several pieces by Dr. Rimbault and Dr. Whitfield. The accompaniments were played by Mr. R. Ratcliff.

LEICESTER.—The New Choral Society's last Concert for the present season took place on Monday the 26th March at the Temperance Hall, and proved in every respect a success. The first part consisted of Madame Sainton-Dolby's sacred Cantata *The Legend of St. Dorothea*, conducted by M. Sainton, the principal singers in which were Miss Julia Wigan, the representative of Dorothea; Miss Cummings, an Angel; Mr. E. Lloyd, Theophilus; and Mr. Thurlay Beale, Fabricius, the Roman Governor. Miss Wigan in her songs displayed an agreeable and powerful soprano voice; Miss Cummings made a very excellent impression in the songs of her part; Mr. Lloyd won an enthusiastic encore by his tasteful singing of the air, "Sweet Saint! forgive me now;" and Mr. Thurlay Beale gave much satisfaction by the mastery style in which he sang the music allotted to him. The second part of the programme was Beethoven's *Engedi (Mount of Olives)*, which was ably conducted by Mr. C. Hancock, Mus. Bac., Conductor of the Society. Miss Wigan, Mr. Lloyd, and Mr. Thurlay Beale were again thoroughly successful in the solo music, and received much applause. The band included the majority of the local players, strengthened by the Anemoic Union, and gentlemen from the metropolises and other towns. The audience was numerous, the hall being well filled in every part.

LEITH.—A Concert was given by the Choral Union in Junction Street Hall, under the patronage of Provost Henderson and several members of the Town Council, on the 29th March. There was an orchestra of twenty performers, with a chorus of 100 voices; and the music, which was both sacred and secular, was on the whole admirably rendered. Among the artists deserving of notice were Mr. Davidson and Miss Nicholson. Mr. G. M. Davidson conducted.

LINCOLN.—The members of the Choral Society gave their first Concert of the twenty-second season at the Corn Exchange on the 10th ult., when Romberg's *Lay of the Bell* and a miscellaneous selection were performed before a crowded audience. The orchestra and chorus numbered 100 performers. The principal singers were Miss Agnes Larkcom, Mr. Dunkerton, and Mr. Adolphus Phillips (of Lincoln Cathedral). Miss Larkcom's greatest triumph of the evening was in Bellini's "Casta Diva;" Mr. Dunkerton was encored in Hatten's "Good-bye, sweet heart," as was Mr. Phillips for his rendering of Herold's Cavatina, "None can fly my law supreme." Mr. W. Mason conducted with much ability.

LIVERPOOL.—St. George's Hall was overcrowded on Easter Tuesday at the first Children's Festival of Sacred Song, in connection with the Liverpool Church of England Sunday School Institute. This organisation, which is somewhat new to Liverpool, is a branch of a long-established Society in London, whose object is the extension and improvement of Church of England Sunday schools, and last night's festival brought into prominence the remarkable success which within a period of about eighteen months has been attained. A practical result of the work which has been for some time in progress was manifested in the composition of the orchestra and the admirable performances of about thirteen hundred persons by whom it was occupied. These consisted of quite a thousand and fifty children drawn from the associated Church Sunday schools, and about one hundred and seventy teachers. Fifty schools are said to have been represented, and although these do not comprise the whole of the Liverpool Church schools, they show how heartily the object of the Association has been taken up in Liverpool and the suburbs. The programme was of a sacred character throughout, and the introduction of Easter carols formed a very pleasing feature appropriate to the season. They were ancient pieces, taken, by permission, from Helmore's "Carols for Eastertide." One of them, "The foe behind, the deep before," was so enthusiastically received that a repetition was given; and an encore of Dr. Stainer's Easter Anthem, "They have taken away my Lord," was also demanded. The rendering of both compositions exhibited the greatest nicety of training, and the old carol, "Give ear, good Christian men," was also a very excellent performance. The hymn, "Jesus lives" (Dr. Gauntlett) was likewise very effectively sung. The other pieces included the anthems, "Lift up your heads, O ye gates" (J. L. Hopkins), and "Teach me, O Lord" (Thos. Attwood). It is understood that the festival will be annual, and the *éclat* of the first will have so well established the musical resources of the Church of England Sunday School Institute in the public favour that its future arrangements will be anticipated with interest.—The Eighth Anniversary Dinner of the Apollo Glee Club took place on the 5th ult. Mr. Joseph Sheaf, President of the club, occupied the chair, and Messrs. William Laidlaw and Thomas Armstrong were Vice-Presidents. A selection of glees from the works of Paxton, Davy, Bishop, Calcott, &c., were well rendered by the performing members.—The afternoon and evening Concerts given on Good Friday by the Liverpool Quartet, at the Hope Hall, were thoroughly successful. The programmes, which were selected exclusively from the standard Oratorios, gave the utmost satisfaction to the large audiences assembled, and a pianoforte and harmonium duet, composed by M. Saint-Saëns, was introduced at each concert with much effect, the executants being Mr. J. J. Monk and Mr. Martin Schneider.

MAIDSTONE.—On Tuesday evening the 10th ult. the members of the St. Paul's Choral Society gave their second Concert at the Concert Hall, Corn Exchange. Mendelssohn's *Christus*, which was selected as the principal piece, was rendered with a precision and accuracy reflecting great credit on the conductor, Mr. J. B. Groom. Madame Worrell-Duval was the principal vocalist, and met with a warm reception, eliciting hearty encores for her songs. The other vocalists were Mrs. Johnson, Miss F. Wallis, Mr. W. J. Crowe, and Mr. G. D. Hadler. A duet for two clarionets was played by Messrs. Byford and Hennessey, and encored. Mr. H. Woolley accompanied.

MALDON, ESSEX.—On the 17th ult. the organ in the Congregational Church was reopened by O. D. Belsham, Esq., after being rebuilt and enlarged by Alfred Kirkland, organ-builder, of Wakefield. The instrument has now three rows of keys, pedal organ, and twenty-five stops. Mr. Belsham displayed the instrument to much advantage, playing, after morning and evening service, a selection of music which was much appreciated by the large congregations.

MELBOURNE, DERBYSHIRE.—On the 11th ult. a Concert was given by the Glee and Madrigal Society. The first part consisted of a selection from Handel's *Acis and Galatea*, the choruses in which were sung with correctness and precision. Mr. Field Baldwin fully sustained his reputation in the recitative and air "O ruddier than the cherry," and Mrs. Wilson was highly successful in "Would you gain the tender creature." The second part included Mozart's Overture *Die Zauberflöte*, well played by the band, and Hummel's Trio in E flat, which received a most artistic rendering by Mr. Hay Gordon (violin), Mr. J. Davenport (violinello), and Mrs. Wilson (pianoforte). Mr. W. G. Parkinson presided at the pianoforte and Mr. Wilson conducted.

NEWCASTLE-UPON-TYNE.—The members of the Newcastle Amateur Vocal Society gave their annual Concert in the Town Hall on Friday evening the 13th ult., to a brilliant and appreciative audience. The chief item in the programme was Niels Gade's Cantata, *The Crusaders*, performed for the first time in Newcastle. Every chorus was given with the greatest precision and effect, the voices being perfectly in tune and completely under the command of the conductor. The part of Armida was rendered by Miss Cummings (a pupil of Madame Sainton-Dolby), whose execution left nothing to be desired. Mr. Mace sang the trying part of Rinaldo in excellent style, and Peter the Hermit was represented by Mr. A. Louis Oswald (of the Royal Academy of Music), whose rendering of the music was highly satisfactory. The second part of the Concert was opened by a masterly performance on the grand organ by Mr. W. Rea, of the overture to *Guillaume Tell* (which was so highly appreciated that its repetition was enthusiastically called for), followed by a selection of songs and part-songs. The whole of the accompaniments were rendered by Mr. T. Albion Alderson with his usual ability, and Mr. William Rea was a skilful conductor.

NORBURY.—An Organ Recital was given at Norbury Church on the 4th ult., by Mr. T. Radcliffe (of Liverpool), for the purpose of displaying the qualifications of the instrument just finished by Messrs. Gray and Davison. The programme was well selected, and the performance warmly received by a large audience.

NORTH BERWICK, N.B.—On Thursday the 5th ult. the members of the Musical Society gave their last Concert of the season. The choruses in the first part were sacred, and those in the second part principally taken from well-known operas. The solo vocalists were Miss Effie Goodwin, of Edinburgh (soprano), and Mr. O. Sinclair (tenor). The choir numbered about fifty voices; Mr. Frank Bates conducted. At the close of the concert Sir Henry Dalrymple, Bart. (the president of the Society), proposed a vote of thanks to Mr. Bates.

NORTH ELMHAM, NORFOLK.—A very successful Vocal and Instrumental Concert was given in the School Room, on Thursday evening the 5th ult.; the principal features being the excellent playing of the Dereham Quintett Party, under the skilful leadership of Mr. J. U. Martin, organist of the Parish Church, Dereham, and the singing of the Elmham Choir, under their conductor, Mr. W. W. Pearson. The soloists were Miss Sewell, of Swaffham; Miss Mayhew, of Dereham, and Messrs. Wright and Orton. Mr. W. Edwards contributed pianoforte solos, including a selection from Mendelssohn's "Lieder ohne Worte."

OLDHAM.—The members of the Vocal Society gave their second dress Concert of the season in the Town Hall on the 12th ult., under the direction of their conductor, Mr. Joseph Clifton. The principal work in the second part was F. H. Cowen's Cantata *The Rose Maiden*. The first part consisted of Haydn's "Come, gentle Spring," De Beriot's Ninth Concerto for the violin, and part-songs by Hatton, Hiles, &c. The proceeds of the Concert, after deducting expenses, will be given to the fund now being raised for the benefit of the wife and children of Mr. Cannon, late superintendent of the Alexandra Park, Oldham.

PHILADELPHIA.—At the second Concert of the Handel and Haydn Society, given at the Academy of Music, Mendelssohn's *Reformation Symphony* was very finely rendered, reflecting great credit upon Mr. Carl Sentz, the conductor, and the resident musicians. The performance, which evidenced the utmost care in the preparation and rehearsal, was highly appreciated by a large audience.

PIETERMARITZBURG, NATAL.—On the 27th February a fine new organ, built by Messrs. R. Postill and Sons, Monkgate, York, for the Wesleyan Chapel, was opened by the organist, Mr. C. T. Varley, formerly of Chapelton, near Leeds. The voluntaries were Pastorale (Boyton Smith), and Gloria (Haydn's *First Mass*); and in the evening an excellent selection of pieces was given. The tone of the instrument is remarkably fine, especially the gamba stop.

READING.—At the close of a Musical Entertainment given by Dr. Sloman, in St. Giles' Hall, on the 3rd ult., a testimonial was presented to him, consisting of a handsome and massive pair of silver candlesticks, as a token of esteem from the members of the choir on his leaving the post of organist of St. Giles' Church, to accept a similar position at St. Luke's, Norwood. The presentation was made by the Vicar, and acknowledged in an appropriate speech by Dr. Sloman.—Mr. Frank Attwells gave a grand Easter Ballad Concert at the Town Hall on the 10th ult., the artists being Miss Annie Sinclair, Miss Dones, Mr. Stedman, Mr. Thurley Beale, Herr Wiener, and Mr. Henry Parker. The capital programme was much appreciated by the audience. Although Mr. Attwells was not supported to the extent he deserved, the fact of his so well keeping his engagements will doubtless be the means of his reaping some benefit in his future endeavours to amuse his townsmen.

RYDE, ISLE OF WIGHT.—The third Concert of the Ryde Philharmonic Society was given on Monday evening the 9th ult., at the Town Hall, when Costa's Oratorio *Naaman* was performed by a full orchestra and chorus of 100 voices. The principal vocalists were Mr. Edward Turner, Miss Annie Butterworth, Mr. Harper Kearton, and Mr. Wadmore. The orchestra, which numbers thirty-six performers, was led by Mr. Fletcher, and Mr. F. H. Simms, organist of the parish church, conducted.

SARUM.—Haydn's Oratorio *The Creation* was selected for performance by the members of the Choral Society on Tuesday evening the 10th ult. at the Assembly Rooms, as the inaugural Concert of the twenty-ninth season. The band, with Messrs. C. J. Read and C. Fletcher (Southampton) as principal violins, was a very efficient one, and the introduction to the Oratorio, *Representation of Chaos*, was excellently rendered. The solo vocalists were Miss Amy Aylward, R.A.M., and Messrs. H. Kearton and Wadmore. Mr. Aylward was a most efficient conductor.

SHANKLIN, ISLE OF WIGHT.—A Concert was given on the 11th ult. by the members of the St. Saviour's Church Choral Association, numbering seventy voices. The first part consisted of selections from the *Messiah*, and the second was secular and miscellaneous. Miss Kate Levett accompanied, and Mr. Fred. G. Baker, organist of St. Saviour's Church, conducted.

SHEFFIELD.—The institution of a Choral Society in an important town like Sheffield is in itself a matter of interest, but as it is hoped that the new Albert Choral Society will become the foundation stone for a Sheffield Triennial Musical Festival, it is entitled to additional consideration. At the inaugural concert on the 17th ult., Sullivan's *Light of the World* was performed before a large audience. The solo singers were Madame Edith Wynne, Miss Bolingbroke (for whom an apology was offered on the score of a severe cold), Mr. W. H. Cummings, and Mr. Wadmore. Madame Wynne was in very good voice and gave evident satisfaction; of Miss Bolingbroke it would be unfair to give an opinion; Mr. Cummings was very successful with the tenor music, especially the air "Refrain thy voice from weeping," which was redemanded by the audience, but the singer merely bowed his acknowledgments. In the baritone music Mr. Wadmore exerted himself with considerable effect. The choruses were excellently given and the conductor, Mr. T. Tallis Trimmell, deserves the utmost credit for the successful result attained by the Society at its first public venture. Mr. Brittain ably presided at the organ.—Herr Wilhelmj gave two Concerts in the Theatre Royal, on March 30 and 31, the artists, in addition to the famous violinist, comprised Miss Giulia Warwick, Madame Matilde Zimeri, Mdle. Redeker, and Mr. Frederick Wood (vocalists), and Herr Rudolf Niemann, solo pianist and conductor. The solos of Herr Wilhelmj, chief amongst which was Ernst's Fantasia on Hungarian airs, elicited the hearty applause of the audience, and the excellent playing of Herr Niemann both as soloist and accompanist was deservedly recognised. The vocal pieces were given with good taste, and in several instances encored.—Messrs. Peck and Wainwright's concluding Concert of the sixth series of Saturday Orchestral and Vocal Concerts took place in the Albert Hall on the 21st ult. Messrs. Peck, Race, Herbert Parkin, and Whitehead executed two movements from Beethoven's Quartett, Adagio Cantabile and Allegro Molto quasi Presto, No. 2 in G major (Op. 18), in a highly satisfactory manner. Miss Chalders was the vocalist, and in her two songs, "Should he upbraid" and "Oh! how delightful," was well received. Mr. Sinclair was the accompanist.

SHERBORNE.—The two performances of the *Messiah* given at the Town Hall on the 4th and 5th ult. by the Sherborne Musical Union, under the direction of Mr. Louis N. Parker, were in the highest degree successful. The principal vocalists, Mrs. R. Ensor, Mrs. F. Ensor, Mrs. Carr Glyn, Messrs. Dudley Thomas, G. Minifie, and H. Goldsmith, were thoroughly satisfactory in the solos allotted to them, and the rendering of the choruses reflected the utmost credit upon Mr. Parker, who must have worked zealously indeed to achieve so excellent a result. Miss R. Curme and the Rev. E. Gardener presided with much skill at the pianoforte and harmonium respectively, and the small orchestra was highly efficient.

SHREWSBURY.—A Vocal and Instrumental Concert was given on April 5 in the Music Hall by the members of the Abbey Choir, assisted by amateurs of the town and neighbourhood. The first and third parts of the Concert consisted of miscellaneous selections of sacred and secular music respectively, in which Miss Needham and Miss Greves distinguished themselves as solo singers, and Mr. Probert gained great applause for his clever singing of the tenor air "If with all your hearts" from *Elijah*, and of Bishop's "Pilgrim of Love." The second part of the concert was devoted exclusively to a new work unpublished and previously unheard. This was a Requiem Anthem by Mr. Arthur Haden, a composition of such great beauty and originality of idea and such novelty of treatment as to claim special notice. It is written for a chorus of five parts with organ accompaniment, and an obligato part for a soprano voice, and may be said to consist of three movements. The first is a tender and subdued strain of melody in the key of A minor, sung first by the alti in unison and afterwards in harmony by the full choir *pp*, the solo soprano singing answering phrases. The next movement is a broad choral theme, *pianissimo*, the obligato voice frequently sustaining long upper pedal notes, while closely written and somewhat perilous sequences of harmony are gradually unfolded by the chorus. This movement concludes in A flat, and a short but very beautiful organ interlude leads back to the original key of A minor, when the first theme is resumed, but this time by the male voices of the chorus, the answering phrases being given to the soprani and alti. Starting from these, the solo voice sings a new part altogether, combining the melodious character of the first part with the long-sustained notes of the second. The end is most striking. During a lingering choral cadence (in the key of C) the solo soprano holds the upper G as a pedal note; finally ascending from it *pianissimo* to C in alto, the choir also sustaining C, the tonic in octaves; the harmony meanwhile shifting from the chord of C to the first inversion of the tonic ninth—E being in the bass—proceeding thence to the chord of F, an 'all concluding with a plagal cadence. The effect of all this is as beautiful as it is new and startling. Among modern compositions of the kind Mr. Haden's Requiem Anthem seems to us to stand alone. In design it is simple and clearly defined; the flow of rhythmical melody is spontaneous and unbroken, while the daring unconventionality of the harmony is tempered throughout by a keen sense of beauty and the nicest adjustment of means to ends. We are informed that this is a very early work of its author's. If this be so, we can only

say that of a composer gifted with such ideas, while possessing also that self-control which marks the highest mastery in their expression, we have a right to expect great things. *Noblesse oblige*; and all who heard the Requiem Anthem must look out anxiously for more and greater works from the same hand. The difficulties of the composition, which are considerable, were fairly overcome by the choir, while the very exacting solo soprano part was well and artistically sung by Miss Annie Francis. Mr. Hay conducted with much ability and energy, and the performance was loudly applauded by the audience.

SILEBY, LEICESTER.—On the 4th ult. an Evening Concert was given by the Concert party selected from the Leicester New Harmonic Society, under the direction of Miss Hodgkins, in aid of the Sibley Church Restoration Fund. Mr. Weston led the band, and Miss Hodgkins and Miss Emma Hodgkins accompanied. The soloists were Mr. L. Hodgkins, Miss Wood, Mr. Hodgkins, and Mr. Wood. A violin solo by Miss Foster, and violin duets by Mr. Gray and Master Gray were features of the programme.

SILVERTOWN, ESSEX.—The concluding Concert of the season was given by the members of the Choral Society on Monday the 16th ult. under the direction of Mr. H. Pitt, organist of St. Mark's Church. The programme was of an interesting and attractive character. The various part-songs and choruses given by the Society reflected great credit upon all concerned. The solos were generally well rendered, praise being due to Mrs. Pitt, Mrs. and Miss Banks, Miss Bowman, and Messrs. Wilson, Welham, Bentley, and Macintyre. Mrs. Foulger is also deserving of commendation for her pianoforte recitals. Mr. Pitt accompanied during the evening.

SOUTHGATE.—The annual Dedication Festival Services were held in St. Michael's, Bowes Manor, on Sunday the 22nd ult. The Morning and Evening Services were fully choral; the anthem in the morning was Sir G. Elvey's "O give thanks," and in the evening Handel's Twelfth Chandos Anthem, "O praise the Lord, ye angels," which was finely rendered, the choir being strengthened by members of Lincoln's Inn Chapel, the Temple, and other London choirs. The alto solos were sung by Mr. H. Ball, of Lincoln's Inn, and the bass solos by Mr. H. J. Baker, organist of the church. The "Magnificat" and "Nunc Dimittis" were Nares's in F, and the service concluded with the Hallelujah Chorus from the *Messiah*. Mr. C. W. Pearce, the organist of St. Luke's, Old Street, accompanied the service and played afterwards a selection of classical music in a masterly style. The offertories were for choir and organ funds.

STOKE-ON-TRENT.—The first Concert of the newly-formed Philharmonic Society took place in the Town Hall on the 17th ult. under the conductorship of Dr. Swinnerton Heap. The band (consisting of twenty instrumentalists from Birmingham, assisted by a few local amateurs) and chorus numbered 150 performers. The programme included Gade's Cantata *Zion*, Mendelssohn's *Hear my Prayer*, a selection from Mendelssohn's Part-songs, Weber's *Concert-Stück* (solo pianoforte Dr. Heap), a violoncello solo by M. Van Biene, the Introduction to the *Lobgesang*, the Overtures to *Le Nozze di Figaro* and *Mireille*, and the Ballet Music from Schubert's *Rosamunde*. The Concert was most successful.

STREET.—The Choral Society, conducted by Mr. Hemsley, of Wells Cathedral, gave its first Concert on the 17th ult. The Society was formed about a year ago, and considering that music has been utterly neglected for years in the place, has made great progress.

TAUNTON.—The first Concert of the present season in connection with the Taunton Philharmonic Society was given at the London Hotel Assembly Rooms, on Thursday evening the 19th ult. The Concert consisted of Haydn's Oratorio *The Creation*, given in its entirety. Mr. Comer conducted, and the solos were all sung by members of his music-class. The choruses were rendered with much steadiness and confidence. The band was small but well chosen, and included some of the best local performers.

UNBRIDGE.—The last Concert of the Choral Society for the season was given in the Public Rooms on the 5th ult. before an enthusiastic audience. The artists were Mrs. Osgood, Mr. Barton McGuckin, Signor Federici (who supplied the place of Mr. Maybrick, absent through indisposition), M. L. Szecepanowski (violin), Mr. T. Mountain (harmonium), and Mr. J. Walsh (pianoforte). The choir, consisting of 120 voices, sang with great precision several of Handel's choruses; and in the second part various madrigals, choruses, and part-songs; Leslie's "Lullaby of life," Schumann's "Gipsy life," and Smart's "Stars of the summer night," being particularly well rendered. The solo vocalists were all very successful. M. Szecepanowski created quite a sensation in the Andante and Finale of Mendelssohn's Concerto. Messrs. Mountain and Walsh were the accompanists, and Mr. A. D. Myles conducted.

VENTNOR.—A Concert was given by the members of the Choral Society on the 13th ult., when Spohr's *God Thou art Great* and Mendelssohn's 42nd Psalm were performed. The solo vocalists were Miss Helen Horne and Mr. R. Roche, both of whom were warmly received. Mr. Fletcher was the solo violinist, and was highly successful in De Beriot's Seventh Concerto with orchestral accompaniment. Master Edwin Lemare accompanied, and Mr. E. Lemare conducted.

WARWICK.—An able and interesting lecture on C. M. von Weber and his works was delivered by Arthur Duke Coleridge, Esq., on the 23rd March. The illustrations comprised selections from *Sylvana*, *Preciosa*, *Der Freischütz*, *Euryanthe*, and *Oberon*; some songs but little known, and for pianoforte the March from *Oberon*, Act 3, and the *Moto perpetuo* from the Sonata in C. The lecture was highly appreciated by a large and influential audience, which included the two Judges of the Midland Circuit. The proceeds go to the Mendelssohn Scholarship Fund.

WELLINGTON.—On Friday the 13th ult. Handel's *Messiah* was produced by the Wellington Harmonic Society with much success. The solo parts were sustained by the following amateurs:—Miss Portman daughter of the Rev. F. Portman, of Staple Fitzpaine, soprano; Miss

Aglio, of Taunton, contralto; Mr. Trenchard, of Waterslade, Taunton, bass; and Mr. Cox, of Exeter, tenor. Miss Portman's singing of the air "I know that my Redeemer liveth" was exceedingly good; Miss Aglio in "Oh! Thou that tellest" and "He was despised" was not less admirable, and Mr. Cox fully sustained his reputation in "Every valley shall be exalted" and "Thou shalt break them in pieces," but the heartiest applause was accorded to Mr. Trenchard's rendering of "The trumpet shall sound," the trumpet part being finely played by Mr. Crowe. The choruses were throughout taken with an accuracy and unflinching precision which reflected much credit upon the careful training bestowed upon the members of the choir by Mr. Manley. The hall was densely filled, and a handsome balance will go to the funds of the Taunton Hospital.

WHISTON.—On Wednesday evening the 4th ult. the members of the Choral Society gave their last Concert of the present season in the National School Room, under the leadership of Mr. I. Warburton, of Rotherham. Part-songs were given by the members of the Society and were all well received. Miss Styling and Mr. W. Watson were highly successful in their songs, and a pianoforte solo by Miss Bilbrough, was well rendered and encored. Miss Street also sustained her part with great ability.

WOLVERHAMPTON.—The last of the Festival Choral Society's Subscription Concerts for the present season took place at the Agricultural Hall on Wednesday evening the 4th ult. The principal artists engaged were Mrs. Osgood, Miss Annie Bolingbroke, Mr. Edward Lloyd, and Mr. J. L. Wadmore. The music consisted of Spohr's *Last Judgment* and Mendelssohn's *Lobgesang* (Hymn of Praise), both works being excellently rendered. The overture to Spohr's Oratorio was finely played, and the chorus, "Praise His awful name," and quartet, "Yes, every tear and every sorrow," were especially effective. The duet, "Forsake me not," by Mrs. Osgood and Mr. Lloyd, was rendered with much grace of expression, and the beautiful number, "Blest are the departed" for soli and chorus, was listened to with much attention and vigorously applauded. The opening Symphony of the *Lobgesang* was splendidly played by the band, and the favourite duet and chorus, "I waited for the Lord," was charmingly sung by Mrs. Osgood and Miss Bolingbroke. The chorus singing throughout was highly creditable. The band was led by Mr. Henry Hayward and Mr. T. M. Abbott. Mr. F. H. Bradley acted as accompanist, and Mr. W. C. Stockley conducted with his customary ability.

WORLE, WESTON-SUPER-MARE.—The organ at St. Martin's Church having been enlarged and repaired by Mr. W. G. Vowles, of Bristol, was opened at a special afternoon service on the 5th ult. by Mr. Arthur E. Crook, of the parish church, Weston-super-Mare, who also gave an Organ Recital in the evening.

WORTHING.—The Worthing Sacred Harmonic Society gave an excellent performance of Mendelssohn's *Athalie* on Wednesday the 18th ult., at Montague Hall. The soloists were Mrs. Irene Ware, Miss Saldie Singleton and Miss Butterworth. Mr. Charles Fry was the reader, and gave the verses with a degree of intelligence and colour rarely met with. A choice orchestra, under the leadership of Herr Ludvig Straus, left nothing to be desired; Mr. Ch. Oberthür was solo harpist, and Mr. Carnell organist. Praise is due to the members of the choir who sang with vigour and spirit throughout the work. Mr. L. S. Palmer conducted.

ORGAN APPOINTMENTS.—Mr. T. N. Bladon, to the Parish Church, Leamington.—Mr. Hugh Ford, jun., Organist and Choirmaster to Christ Church, Macclesfield.—Mr. J. Batchelder, Organist and Choirmaster to the Parish Church, Turton, near Bolton, Lancashire.—Mr. J. J. Simpson, Organist and Choir master to St. Augustine's Parish Church, Bristol.—Mr. Andrew Morris, to Wesleyan Chapel, Fletcher Street, Bolton.—Mr. John Towers, organist and choirmaster to St. Stephen's, Chorlton-on-Medlock, Manchester.

CHOIR APPOINTMENTS.—Mr. Charles Bishop, bass, to St. Peter's, Eaton Square.—Mr. W. G. Hazelgrove, bass, to St. Peter's, Eaton Square.—Mr. Henri Stringer, solo alto, of Lincoln Cathedral, to Carlisle Cathedral.

OBITUARY.

On the 10th March, at his residence, Leeds, J. W. SYKES.
On the 26th March, at The Close, Salisbury, ROBERT TURLE, Esq., aged 73.
On March 30th (Good Friday), at 5, St. George's Place, Brighton, CHARLES NEATE, Esq., aged 93.
On the 1st ult., at 27, Portland Road, Notting Hill, MARY ANN, the beloved wife of CHARLES H. PURDAY, in her 79th year.
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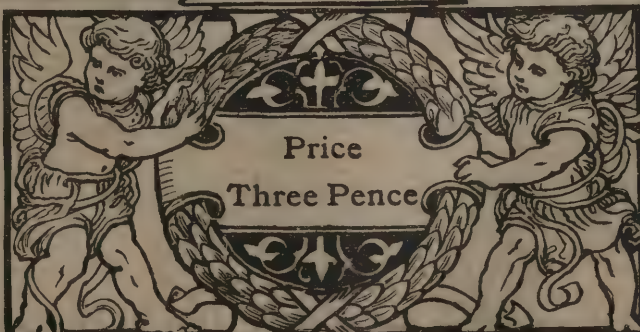
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1877.

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

PRINTING with movable types was invented for the purpose of noting down language, not music. But it soon became evident that books with musical notes would form a profitable business to the printer. The Church was glad to have her great Missals and Antiphonaries printed; and she was rich and paid well. She was the first power of the age, so that labour undertaken for her procured for the printer advantages in the form of recommendations which he could present in all quarters.

However, to print music with the means supplied by Gutenberg's invention was a work of peculiar difficulty. The music-writing, which had its origin in Italy in the early centuries of our era, and has been further improved from the Middle Ages to the present day, occupies a middle point between ordinary writing and picture. In regard to its established signs for the various values of the *time* of the sounds it is writing; but in regard to its visible presentation of the *height* of the sounds, and the combination of various voices, it is delineation. It is this union of writing and picture that makes our music-writing so valuable that nothing else can supplant it; but this is also what makes it so particularly difficult to print with movable types. This difficulty consists in one single point—the intersection of horizontal and vertical lines. A music-writer employs straight lines in a horizontal position, and inserts vertically on these the signs for notes. Parallel lines by themselves can be printed easily and elegantly, and so can signs of notes by themselves; but a combination of the two, such as the hand of the copyist could produce with the utmost facility, presented difficulties with which the first inventors of printing found themselves unable to contend. Several decades passed, consequently, before they ventured on this problem.

Still, it is a very curious fact that no attempt was made to evade the existing difficulty. It would have been a suitable occasion to invent a new system of music-writing, or to hunt up again one of the earlier modes of designating musical sounds. There was an ancient mode of writing music which seemed to offer itself as if ready-made for the purpose of the printer; viz. by the use of letters of the alphabet. It had, moreover, in its favour an authority to which in musical matters every one generally bowed: the Greeks had used it, and in a very fully developed form, using upright letters for singing and inverted ones for instrumental music. Had it been possible to employ this system for the music of the Western Church it would have been done then. But it was not possible. The newly acquired notation, which had grown up gradually, was as firmly fixed as the edifice of the new music itself. We can infer from this that the mischievous influence of Greek theories on the growth of Western music, of which so much complaint is made in modern histories of music, is really based on pure imagination, since Music herself understood very well how to keep to the path which was the best

for her. We further see, reasoning from the same experience, that even in the midst of the greatest embarrassments it was not found possible to arrive at any other musical notation but that which had been worked out in the course of centuries, going hand in hand with the development of musical forms. Consequently all the attempts to substitute a new notation for the old, which have been especially frequent in recent times, are idle experiments, and will never have any higher importance than that of private amusement. Musical notation is fixed; and the printer has to take it as it is, and to direct all his ingenuity to the one problem of overcoming the difficulties of its mechanical reproduction.

The various attempts made with this aim, and the results attained by them for the extension of the art, produce a division of the history of music-printing into various modes and periods. Even when several of the modes of printing music were practised simultaneously, still, taken in connection with the development of the art, they are found to have arisen one after the other, and on different musical territories. This is the ground on which we are justified in speaking of an actual *History* of music-printing in a far higher degree than we can in relation to book-printing. We must accordingly divide it into five periods.

The **FIRST PERIOD** is the time of the origin of printing, and is filled up by various experiments in multiplying music by a mechanical process, chiefly employing engraving on wooden blocks (*block-printing*, or *xylography*). The age comprising these attempts may be set down as the century from 1460 to 1560.

The **SECOND PERIOD** begins about 1500 with the invention of movable types for music by Petrucci; its proper age is the sixteenth and seventeenth centuries, but in its consequences it will last through all time.

The **THIRD PERIOD** is that of *Tablature*. It runs parallel with the second, but belongs to a completely distinct department of the art. It begins in 1509 and disappears in the seventeenth century, and is no more likely ever again to come into use than the block-printing of the first period.

The **FOURTH PERIOD**, comprising music-engraving on copper plates, was developed out of the third towards the end of the sixteenth century, and set aside at the beginning of the eighteenth, through the invention of the fifth period, though maintained in use in some countries down to about the year 1800.

The **FIFTH** and last **PERIOD** begins early in the eighteenth century, but is very slow in attaining perfection. In this period *pewter* is employed instead of copper, at first in mere imitation of the process of copper-engraving, but soon with the introduction of punches (steel stamps), through which music-engraving first attained that degree of practical and mechanical perfection which secures to it a pre-eminence above all other methods. For the development of music-printing the invention of this last period is the most important of all.

Thus, in the five different periods we make acquaintance with five different processes. Of these, only those of the second and the fifth periods possess any permanent value for the art, the three others have an antiquarian interest only.

FIRST PERIOD: XYLOGRAPHY.

Block-Printing.—Lines printed and notes inserted by hand.

Pattern-Printing (Patronendruck).—Lines and music printed with movable types in Church books (Missals, &c.).

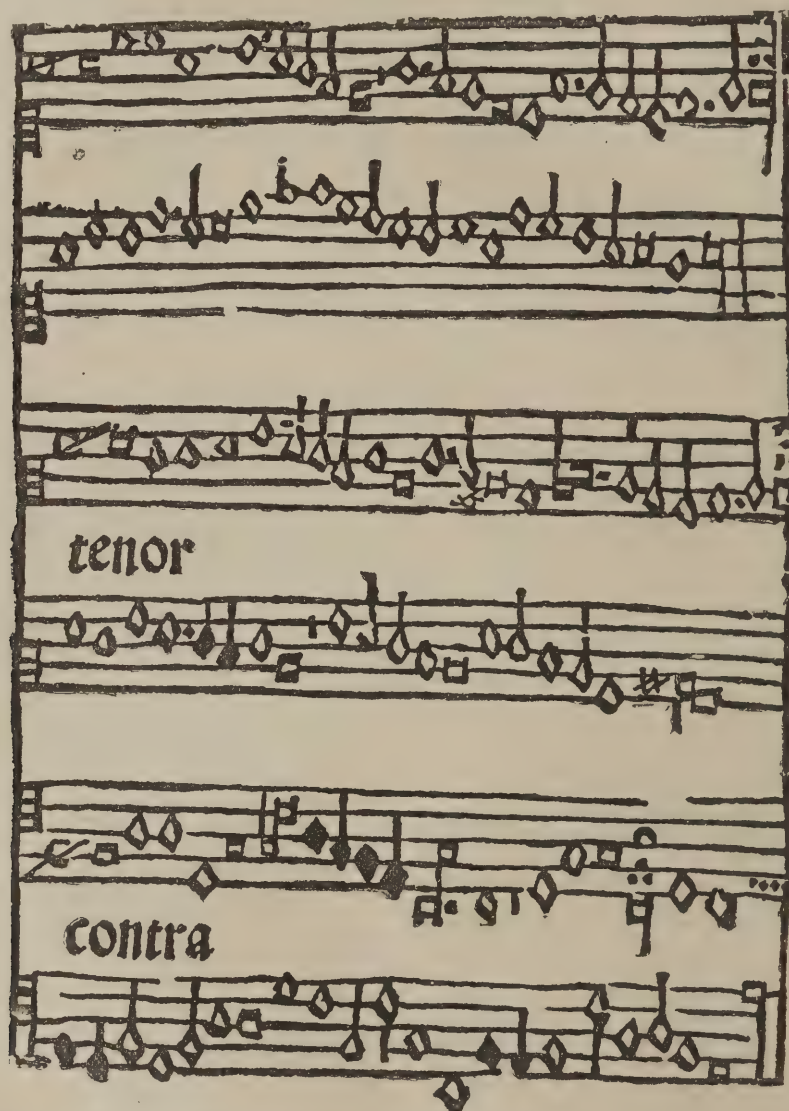
The above headings indicate the two paths which were taken in this earliest period in printing music.

The second was the more correct; but the more obvious and the more important in this age was the first, printing from wooden blocks. This period may therefore be simply designated by the term *Xylography*, which is well known in Germany and France, and is more convenient than its English equivalent Block-printing.

To understand the works of this earliest stage of music-printing we must go back to the history of the beginning of book-printing. In it also Xylography,

as at the beginning of the fifteenth century. The progress from "Xylography" to "Typography" was therefore made by music in perfect analogy to that made by language, only later.

The oldest book known with notes printed from wooden blocks was produced at Augsburg by Hans Froschauer in 1473. It was, however, probably preceded by others. Froschauer printed Gregorian notes. For these, however, blocks are only a very miserable makeshift, because the words to the one-



or printing from large tablets of wood, was the commencement, or more properly the precursor. In most cases the text was accompanied by pictures; and indeed this very union of words and pictures encouraged the preparation of such tablets. And as all signs of human language were originally only pictures of the objects designated, it may be said that the art of printing, in starting from the pictures—i.e. from these engraved blocks—in a certain manner went back to the earliest signification of the letters. There were *Bilderschneider* (picture-cutters) as early

as the beginning of the fifteenth century. The progress from "Xylography" to "Typography" was therefore made by music in perfect analogy to that made by language, only later. The oldest book known with notes printed from wooden blocks was produced at Augsburg by Hans Froschauer in 1473. It was, however, probably preceded by others. Froschauer printed Gregorian notes. For these, however, blocks are only a very miserable makeshift, because the words to the one-

voiced melodies take as much space as the notes, and a better way of printing them was soon discovered. But block-printing remained in that age the only possible method for Figurative music; i.e. artificial counterpoint, or music in several parts. So for this purpose wood-engraving was employed for several decades before Petrucci's invention offered a perfect compensation for its abandonment. Ugone de Rugeris, of Bologna, published in 1487 the first work that contains a piece of printed figurative music. Niccolo Burzio (Burtius), a native of

Parma, Professor of Music, wrote a work on his art, incited by the attacks which a Spaniard had directed against the unassailable Guido of Arezzo. This book contains sixty-seven leaves in quarto, and commences, "*Nicolai Burtii, Parmensis musices professoris, ac juris pontificii studiosissimi, musices opusculum incipit: cum defensione Guidonis Aretini,*" &c.; and concludes with the remark that Ugone de Rugeris finished printing it "*in Bononia anno domini MCCCCLXXXVII die ultima aprilis*" (on the last day of April 1487).*

Of the three tracts of which this small work consists, the first contains three specimens of one-voice music: the old melody, "*Ut queant laxis,*" on five lines; seven ascending hexachords on eleven lines; twenty-one ascending tetrachords on eleven lines. There are also some explanations of musical terms; all are printed on blocks.

The "*Tractatus Secundus,*" treating of the rules of the *Cantus commixti seu contrapuncti*, contains on page 76 a specimen of music in three parts for Discantus, Tenor, and Contratenor, cut in a block of wood, of which an exact facsimile will be found on the preceding page.

Burtius' third tract, dealing with the *Cantus Figuratus*, has on page 90 a similar example of notes of different value and of ligatures.

As may be seen from our facsimile, the first attempt to multiply figurative music by mechanical means was very crude and awkward. It was considerably improved in time, but never became fully satisfactory. For theoretical works, in which only a few examples were required, which had to be inserted in the midst of letterpress, such woodblocks were available, and even more convenient than the movable types then in use. Blocks are therefore found to have been employed in Franchinus Gaforius' *Practica Musica* (Milan, 1496), and thence onwards till after the middle of the sixteenth century.

Another species of books with music was in use, for which the printing from small wooden blocks came very opportunely. These were the hymn-books of Luther and his community. The first of these appeared in the year 1523, with the title *Etlich Cristlich lider Lobgesang und Psalm* (Wittenberg, 1523); it was a very modest little tract of twelve leaves, containing eight hymns, to which five tunes are appended.† All successive hymn-books were similarly accompanied by notes cut in wood. At Wittenberg (and other German towns also) a long time seems to have elapsed before Petrucci's types were imitated; for even in Johann Walther's *Chorgesangbüchlein*, which was published there in 1524 in four part-books, all the music was cut in wood, and the skill required for this process was there developed into real neatness and elegance.

Yet woodblocks were rarely employed for extensive pieces of music in several parts which were intended for singing. In the few instances in which they are found they must be regarded as a makeshift. This is the case in a tract printed at Antwerp by Jan de Gheet in April 1515, in honour of the Emperor Maximilian, which contains several four-part songs by the otherwise unknown composer Benedictus de Opitiis, the four concurrent voices being printed on a single block of wood, and arranged so as to occupy the whole of the two pages facing one another.‡

In all the Lutheran hymn-books the figurative notes were employed, never the Gregorian. This was the immediate reason why wooden blocks came to be

employed to the exclusion of types. It would lead us too far to give the musical reasons which led to this use of the figurative notes. If the Lutherans had used in their hymn-books the Gregorian notes which existed in the Latin Missals, Antiphonaries, and Psalters, they would from the first have employed movable types in printing the notes. This brings us to the second part of our history, which will treat of the question how the *Choral* or *Gregorian Notes* came to be printed in this first period. Four stages must be distinguished.

In the earliest printed Church-books which contained music the words were printed and then the notes inserted by hand. Such a procedure was very natural, because the first printed books were sold not as impressions but as manuscripts.

It was an advance when people began to print the lines, in which the notes were afterwards inserted by hand. The lines in these Missals, &c. are red, and were printed simultaneously with the red initials, words, and lines contained in the letterpress.

Apart from other drawbacks to writing in the notes, it was very inconvenient from the fact that writing-ink and paper which has to undergo the process of printing do not agree well together; and the irregularity of the written notes contrasted disagreeably with the mechanical regularity of the letterpress. So they then made signs of notes in the form of types or punches, covered them with printer's ink, and then pressed them one by one with the hand upon or between the four red lines. This process was called in German *Patronendruck* (pattern-printing). On account of the clumsiness of the signs and the imperfectness of the whole process, it is difficult to determine in particular cases when this pattern-printing and when real mechanical printing was employed.

From the pattern-printing there was only a single step that led to printing with movable types. In what year, at what place, and by what printer this step was taken cannot at present be demonstrated. At least it was before the end of the fifteenth century, and probably by various printers at different places, working independently of each other. We infer this from the fact that such specimens of printing are found coming from places far distant, and that the two kinds of choral notes, the Italian and the German, which differ widely from each other, are both employed in them. Besides, the printers moved from one place to another, and spread abroad everywhere the seeds of their art. Thus Erhard Ratdolt says in the Missal for the use of the diocese of Constance, which he printed at Augsburg in 1504 and 1505, that he had first exercised his art at Venice ("*Liber Missalis . . . per Erhardum Ratdolt mira imprimendi arte qua nuper Venetiis: nunc Auguste Vindelicorum excellit nominatissimus*").

It cannot, however, be supposed that this printing of the choral notes was produced in imitation of the process which Petrucci discovered at Venice, of which we shall afterwards give some account. It may be assumed much more correctly that Petrucci received a stimulus to his invention from these very printed Missals and other choral books. Ratdolt had previously printed at Venice, consequently at the same time as Petrucci; he did not imitate him, simply because he could not. The aim and the means of this sort of music were quite distinct, and the method had been worked out step by step, as has been shown. The requirements were four red lines, which were provided in types of the length of from a third of an inch to an inch, attached to one another, and Italian

* In the British Museum and the Public Library of Hanover.

† In the Royal Library of Berlin and the City Library of Hamburg.

‡ In the British Museum and the City Library of Hamburg.

or German choral notes. Impressions of this kind were in existence about ten years before Petrucci began.* If Petrucci had never lived, the music of the Missals, Antiphonaries, and other Church song-books would still have been printed exactly as we now have them; his method had not the slightest influence upon them. The little book published by John Merbecke in 1550, *The booke of common praier noted*. . . . *Imprinted by Richard Grafton*, is a very fitting example for English readers. Compared with earlier impressions of the same kind—e.g. the Spanish Missal, the printing of which was finished by Johannes Belon, January 9, 1504—Grafton's performance presents no doubt an extremely miserable appearance. But the manner or school of printing, the technical method, was one and the same in both.

This was the origin of printing with movable types, for the limited domain of ecclesiastical one-part choral song. We shall now see how a similar process was invented for the spread of music written artistically in several parts.

(To be continued.)

ENGLISH OPERA

By CHARLES K. SALAMAN.

(Concluded from page 214.)

MICHAEL WILLIAM BALFE was, of modern times, the most prolific contributor to the operatic stage of England. He possessed the rare gift of melody, composed with facility and rapidity, and his technical resources were ample. It concerned him little whether or not his compositions were original, and whether they were perfectly in accord with the text he was engaged in setting to music. Balfe's chief aim, as it would appear by his works, was to catch the ear of the public, and to become a popular composer. His music, however hurriedly or carelessly written, ever manifests the work of an accomplished master. An able musical critic, concluding a flattering estimate of Balfe's many excellent artistic qualifications, says, "Against these great advantages is balanced the want of conscientiousness which makes him contented with the first idea which presents itself, regardless of dramatic truth, and considerate of momentary effect rather than artistic excellence; and this it is that, with all his well-merited success with the million, will for ever prevent his works from ranking among the classics of the art. On the other hand, it must be owned that the volatility and spontaneous character of his music would evaporate through elaboration, either ideal or technical; and that the element which makes it evanescent is that which also makes it universally popular."

"I must agree with you," says Melmoth, in one of his famous FitzOsborne letters (1740), "that works of the most permanent kind are not the effect of a lucky moment, nor struck out at a single heat. The best performances, indeed, have generally cost the most labour; and that ease which is so essential to fine writing has seldom been attained without repeated and severe criticism." "Questo facile," said Paiesiello, "quanto difficile!"

Balfe's rapidity in the preparation of some of his English Operas, composed to order and to time, was really astonishing; for the mere mechanical labour of writing the score of a modern grand Opera, setting aside the consideration of its composition, is a task

of magnitude such as can be appreciated only by a musician well experienced in the craft. Young Balfe left Dublin, his native city, for London, a lad of sixteen years of age, already a musician of much promise. With the kindness for which he was well known, Tom Cooke, the director of the music at Drury Lane Theatre, admitted his youthful countryman into his excellent orchestra as a violinist; and occasionally afforded him the opportunity to acquire experience as a "Leader," when his own services were required upon the stage as lyric actor. Balfe was certainly born under a lucky star. In 1825 he had the good-fortune to attract the notice of an Italian nobleman, an amateur composer, by his musical talents and agreeable manners. He was invited to accompany him to Italy, free of expense, and to become his guest at Rome, in which city he determined to go through a severe course of counterpoint under Federici. Subsequently at Milan he continued his studies in composition, singing, and lyric acting; at the same time that he was laying up a valuable store of practical dramatic experiences, and gaining facility and fluency in operatic writing both for voices and instruments.

Native Opera in England was still in the ascendant in 1835, when Balfe returned to this country fully fledged, and with expanded wings ready for immediate flight into the operatic regions. He composed for Arnold his first English Opera, "The Siege of Rochelle." It was rehearsed, but before it could be performed the enterprise came to an untimely end, and the English Opera House was closed. Bunn, of Drury Lane Theatre, was at that moment in search of an English Opera to fill an unexpected vacancy. Balfe's Opera, in complete readiness for representation, was offered and accepted. In the autumn of 1835 it was brought out, and its success was so marked that it kept the stage uninterruptedly for three months, and the fame of its composer was at once assured. Balfe had hit the public taste, and was immediately recognised as the most popular composer of the day. The songs and choruses of the Opera were sung, hummed, and whistled by all classes of society. The airs were arranged as waltzes, marches, and quadrilles, to the satisfaction no doubt of music publishers; and the same were deranged into every conceivable form, easy and difficult, for the edification of pupils and the torture of their respective teachers. To peruse this Opera now after an interval of more than forty years is an interesting study. It is not surprising that it should have received almost universal acceptance. It is replete with catching melodies and excellent pleasing music. It includes some well-written and effective choruses and concerted vocal music dramatically developed. It is noticeable, however, that much of the music appears to have been originally composed to Italian words, and subsequently adapted to the English text with scant regard to the correct accentuation of the English language. The composer's predilection for the Italian school of music, in which he had been mainly educated, is conspicuous in this Opera, as it is more or less in its successors; at the same time a certain individuality of manner, which may be characterised as *Balfian*, is recognisable in some of the songs and duets, in which English accent is too often made subservient to the exigencies of the music, which, in many instances, appears to have been composed before the words. Balfe was a genial Irishman, and his geniality is reflected in his compositions, in which a national raciness of style, pleasing but ephemeral, is easily discoverable.

* A specimen of this method, "Agenda Parochialium Ecclesiarum," printed at Basle, in 1488, will be shown at the forthcoming Caxton Exhibition.

The gifted Malibran, for whom Balfe composed the "Maid of Artois" in 1836—the year of her untimely and lamented death—was so much identified with that effective Opera that it has been rarely heard since her death. Her charming singing, acting, and fascinating manner yet live in the memory of those who witnessed her performance of it. Balfe's "Catherine Grey" was produced in the autumn of 1836; "Joan of Arc" appeared in 1837; "Diadeste" in 1839; "The Bohemian Girl," the most continuously favourite and widest known of Balfe's Operas, was played for the first time in 1840. This Opera has been translated into the languages of many foreign countries, where it has been successfully presented. Balfe's other performed Operas are "The Castle of Aymon," originally produced as a French Opera, "The Daughter of St. Mark" (1845), "The Enchantress," "The Bondman" (1846), "The Maid of Honour" (1849), "The Sicilian Bride," "Keolanthé," "The Armourer of Nantes," "Blanche de Nevers," "The Rose of Castile," "The Puritan's Daughter," and "Satanella."

That any of these Operas will be enduring can scarcely be expected. Although of merit, and displaying considerable ability in their composition, they are yet deficient in those higher qualities of musical genius without which no work can be lasting.

William Michael Rooke, originally O'Rourke, a native of Dublin, made an excellent impression on producing his first Opera, "Amelie; or, the Love Test," at Covent Garden Theatre, on the 2nd of December, 1837. The name of the composer was then unknown out of Dublin. His Opera was brought out under favourable auspices, but it was not ushered into public notice by any of the usual preliminary anticipatory announcements. It was well performed by Miss Shirreff, Miss P. Horton (now Mrs. German Reed), John Wilson and Manvers, tenors, and Henry Phillips and Stretton, basses, was warmly welcomed, and favourably commented upon by the musical critics of the day. George Hogarth wrote that of Rooke's music "it would be difficult to speak too highly." He found "genius, learning, taste, and a rich vein of melody, flowing, graceful, and expressive," prevail throughout the work. He pronounced the concerted pieces "ingenious, highly wrought, and full of dramatic effect, while his choral harmonies were rich and resonant, and his orchestral writing was skilful and beautiful." The Opera was for a time attractive, and then, as usual, it gave place to more modern attractions.

"Henrique," another Opera by Rooke, introduced the late William Harrison to the lyric stage in May 1839. This work was withdrawn in consequence of a disagreement between its composer and Macready, the manager of the theatre. William Michael Rooke claimed the honour of being Michael William Balfe's first instructor on the violin, when the latter was an infant of the age of six. Rooke, who had become an esteemed resident professor in London, died in the fifty-third year of his age, on the 20th of October, 1853.

"Maritana" was the Opera which introduced Vincent Wallace, another Irish musician, to the British public as a dramatic composer. He had been an extensive traveller, and had sojourned and exercised the musical profession in almost every part of the world. He appeared in London without any note of preparation, about the year 1845, as a pianist and pianoforte composer. He was soon occupied in composing his first Opera for Bunn's theatre. It proved a great success, and its popularity has lasted to the present time. It was acknowledged that the com-

poser of "Maritana" was no ordinary musician, that he had studied profoundly, and had turned his studies and varied operatic experience to good account. His Opera gave evidence of independent musical thought and self-reliance. "To those who would wish to know in what category to place Wallace," writes Monsieur Sylvain St. Etienne, "we should say that he is like Rossini in the rapid flow of his melody and the sweet brilliant turn of his phrases, while by skilful management of tone he recalls Weber." This testimony to the merits of a British composer from a foreign source is flattering, although the comparisons may not be strictly accurate. As in Balfe's dramatic compositions his Italian predilections are visible, so in Wallace's his German proclivities are noticeable. Wallace's most perfect Opera is "Lurline," produced in 1860 by Miss Louisa Pyne and Mr. W. Harrison, twelve years after its completion. No favourable opportunity before that time had presented itself for its performance. Its attraction was almost unparalleled in modern times. It was soon produced in Germany, and with success. It is unnecessary to descant upon the merits of this very charming and well-known Opera. The Overture is composed after the Weber model, without bearing any direct resemblance to the Overtures of that composer. It is a masterly composition, richly scored, and it proclaims in every bar the hand of a skilful musician. Wallace's other Operas are "Matilda of Hungary," "The Amber-witch," "Love's Triumph," and "The Desert Flower." These several Operas are of unequal merit, and their success has been proportionably as unequal.

Having spent the greater part of a long life in England, Julius Benedict is almost entitled to be included amongst our most eminent native dramatic composers. His German feelings and education, polished by a long sojourn in Italy, has enabled him to combine the best musical characteristics of both nations, while his English sympathies and associations, formed by a residence of more than forty years in this country, have enabled him to give somewhat of a national turn to the melodies he has set to English text. Benedict's English Operas are "The Gipsy's Warning" (1838), "The Brides of Venice" (1844), "The Crusaders" (1846), and "The Lily of Killarney." There is no more specialty of style observable in Benedict's English Operas than in those of the majority of his British-born contemporaries. By his successful imitation of Irish national music Benedict has imparted to "The Lily of Killarney" a partial local colouring, very charming and attractive.

There have been other British composers than those already mentioned, who have, during the past half-century, contributed to the English stage one or more Operas of varied degrees of merit. It will be sufficient to refer to them briefly: J. A. Wade ("The Two Houses of Grenada"); John Thompson, of Edinburgh ("Hermann; or, the Broken Spear"); John Hatton ("Love's Ransom"); Henry Smart; John Hullah ("The Village Coquettes," "The Barber of Bussorah"); Howard Glover ("Ruy Blas"); Henry Leslie ("Bold Dick Turpin," "Ida").

The management of English Opera has been in many hands. It has had its triumphs and vicissitudes. Among those who have at various times taken upon themselves the perilous task of introducing, upholding, and establishing National Opera may be mentioned Arnold, Bunn, Maddox, Braham, Macready, Miss Louisa Pyne and Mr. W. Harrison, E. T. Smith, the National Opera Company, and Mr. Carl Rosa. The opportunities to hear pure English Operas, as distinct

from Operas in English, are now more rare than ever. Mr. Carl Rosa, who, in association with his late gifted wife Madame Parepa-Rosa, carried on for some years English Opera and Opera in English in every part of America with success and profit, determined to venture upon a similar undertaking in this country. He has hitherto met with the success which talent, enterprise, boldness, industry, and perseverance rarely fail to command. It cannot but be a source of regret, however, to those who would see English Opera flourish *pure and simple* that Mr. Carl Rosa, with the valuable prestige he has deservedly acquired, should not have identified his spirited management with the production of more English Operas and less foreign translated Operas. There is no dearth of fine native Operas in England. Why have we not lately heard John Barnett's "Mountain Sylph," and "Fair Rosamond," Macfarren's "Charles II." and "Robin Hood," "Helvellyn," and "The Sleeper Awakened," Wallace's "Lurline," and "The Amber-witch," Loder's "Night-dancers"? The public are indebted to Mr. Carl Rosa for one new English Opera.

It falls to the lot of few young English composers to have so favourable an opportunity for exhibiting their dramatic powers in the composition of an Opera as was afforded to Mr. Frederick Cowen through the confidence and friendship of Mr. Carl Rosa. It must be confessed with satisfaction that by his performance he has justified his right to have been intrusted with a commission so important to himself and to the musical art in this country. Now more than ever the eyes of Europe are directed to the productions of English musicians, upon whom therefore rests a heavy responsibility to uphold in their works the honour of British musical art. That Mr. Cowen should satisfy the almost extravagant expectations which may have been formed was hardly within the range of probability. That he should produce an Opera distinguished for originality of design and treatment could scarcely have been anticipated. That he has composed an Opera of high merit, giving at the same time promise of greater excellence, cannot with justice be doubted. In "Pauline" there is much good music, conceived and developed in a musician-like manner. In the third act of the Opera are situations of intense dramatic interest, and the composer has not been slow to avail himself of them. As a whole, Cowen's Opera must be considered a successful first effort, although it may not fulfil all the hopes for conditions of novelty and specialty of style and manner. A young aspirant for operatic honours cannot, in England, work wholly independently. He has, besides the consideration of his own reputation, to study the exactions of singers, managers, and publishers. These are among the many prominent obstacles to the attainment of the highest dramatic excellence with which, in this country, native composers have to contend. The operatic "stars" claim to have music written for them which may display to the greatest advantage their peculiarities of voice and style, and thus insure a succession of "recalls." Whether required for the dramatic action of the Opera or not, songs of sentiment, likely to be redemanded, must be introduced to satisfy both singers and publishers, who, regarding music less from an æsthetic than a commercial point of view, require the composition of singable and saleable songs and ballads. The great Opera-composers of the Continent were happily not thus fettered. Mozart's father, in the plenitude of worldly wisdom, wrote to his son, "Consider that for every twelve real connoisseurs there are a hundred wholly ignorant; therefore do not overlook the *popular* in your

style of composition, and forget to tickle the *long ears*." The true artist replied, "Fear not, father, respecting the pleasure of the crowd. There will be music for all sorts of people, but none for *long ears*."

National Opera in this country has not, at any period, had the inestimable advantage of being an Institution, as in Italy, Germany, and France. When Italy was only a "geographical expression," she maintained operatic establishments in every chief city. Opera-music was encouraged, and it flourished. The then despotic Sovereign States of Italy and Germany forbade the discussion of politics, and did all in their power to withdraw the attention of the people from such topics, and to direct their thoughts to the consideration of music. The production of a new Opera was looked forward to as an important national event. A *fiasco* was a common occurrence, and unsuccessful Operas were hissed and hooted most unmercifully by the connoisseurs. Composers, undaunted by failure and undismayed by publicly expressed disapprobation, came forward again and again, and in the end triumphed. In former days German sovereigns, petty and great, supported their several operatic establishments, and even took a personal part in their management and direction. With such encouragement, and such inducements to compose, Operas in Italian and German were always forthcoming—some fated to live, others doomed to die. Composers worked for a small remuneration, their genius unshackled by considerations of managers, publishers, and singers. Thus Schools of Opera were established, and every opportunity was afforded to the independent cultivation of the lyric drama. From what England possesses without such powerful aids, it may be assumed with confidence that with encouragement and support similar to that which has been enjoyed through a long series of years by foreign composers, English musicians would have proved themselves as operatic composers not less worthy than their Continental brethren.

It has been said that "English Opera has no history, no unbroken line of traditions; it has no regular sequence of operatic works by native composers." This is scarcely to be taken as an impartial view of the subject, and the statement may be to some extent controverted. Though interrupted, English Opera can boast of traditions; though irregular, English Opera claims the possession of a sequence of works. Max Müller, referring to the growth and progress of language, says, "We can connect two periods, separated by thousands of years, through the works of those who handed on the traditions of art from century to century; but we shall never meet here with the same continuous and unconscious growth which connects the language of Plautus with that of Dante." Applying this idea to music, we may connect the first English Opera with the last, although without a tie so continuously unbroken as that which unites Jacopo Peri with Verdi.

England may not yet possess a dramatic composer of extraordinary ability, but it may be asserted that she is as well off at the present moment in this respect as other countries. Talented, conscientious, zealous, ambitious native composers are to be found in Great Britain who, with the necessary support and encouragement, are capable of upholding the honour of English Opera. It was well observed a few years since, "Here, as abroad, we shall find hosts of talented men whose bright and sparkling fancies may be the delight of thousands; here, as everywhere, we shall find that the men of genius whose 'imagination

bodies forth the form of things unknown' come but once in a generation—perhaps but once in a century—to be the wonder and the worship of centuries to come."

It is much to be deplored that our great native poets have not occupied themselves in writing dramas for alliance with music—in fact, "Operas"—as Dryden, Sheridan, and Addison did in former years. Much excellent music might thus have been rescued from association with a superfluity of doggerel and rhyming nonsense. English Opera unfortunately abounds in inferior verse, written without regard to the capacity of the English language and its adaptability to music and the voice. This has helped to foster the regretful prejudice which yet obtains against the lyric poetry of England, and to give continuous countenance to a fallacy which may never be wholly eradicated.

Although not so essentially a part of English as of Italian Opera, musical recitation, or speaking music, is nevertheless now required in its composition. To this our language easily adapts itself. But English *Recitative* should be as different from Italian, French, and German as the language. Charming as it is when heightening the melody of its own sweet tongue, Italian *Recitative* set to English dialogue or monologue forms an unnatural alliance, as we see when, in translated Operas, they are forced into an unsympathetic combination.

England possesses a rich treasury of English Opera by dead and living native composers worthy of revival. It would probably surprise not only foreigners, but Englishmen who have been content to live under the erroneous impression that there is no such thing as "English Opera," to see a catalogue of her repertory. Foreigners may well be forgiven for their ignorance of our operatic treasures when Englishmen themselves are unacquainted with them. How much longer shall we submit to be taunted with our musical poverty? Have our great native composers lived and worked in vain? Feel we no national pride in our composers as in our poets, painters, and sculptors? Is prejudice always to prevail? Are we ever to be led by Fashion in matters of art?

In this brief sketch of English Opera it has been shown that England was as early in the field of dramatic music as Germany and France, and that she was only second to Italy; that at the same time Henry Purcell and Alessandro Scarlatti were engaged in their respective countries in the composition of Opera; that during the last century England produced a succession of dramatic composers whose Operas and lesser lyrical works bear a distinctly marked national character of music; and that British musicians, in emulation of their foreign neighbours, have availed themselves of modern ideas in order to advance and elevate the art of music. Every Englishman who loves music for her own sake should feel a national pride in the productions of his own countrymen. He cannot but desire that English music shall flourish and English Opera prosper, and that she shall have at least parallel advantages with other countries. Let us then be impartial in our estimate of native productions; let us seek rather for excellence than for faults; let us seek out promising native talent, and let it be encouraged and helped forward; let the English dramatic composer be cheered upon his uncertain and chequered path; a generous and profitable service will thus be rendered to one of the most difficult and exacting branches of the fascinating, healthful, and civilising art of Music.

MUSICAL DEGREES.

AN important change in the system of granting musical degrees is taking place in the Universities of Oxford and Cambridge. As the action of these bodies seems to be entirely independent of each other, the fact that both are taking steps of a like character seems to show that the alterations about to be made are the result, in both cases, of the bad working of the system hitherto followed. Up to the present time the candidate for musical degrees had only to satisfy the authorities that he was deserving of the degree *from a musical point of view*; in future he will have to show that he is not deficient in the rudiments of that sound education ordinarily required of all who are in any way affiliated to one of these universities. That such a step will be of great advantage both to the university and to the better class of musical graduates no one can deny; and as no less than 100 candidates presented themselves in Oxford during last Lent term (this being the last occasion on which musicians could pass *without* an educational test), we may safely assume that the ordinary run of aspirants to musical degrees do not feel very comfortable at the idea of being examined in mathematics, languages, or the other subjects now made indispensable. At this point Oxford stops, leaving the musical examination of the candidates as before in the hands of three examiners, two of whom are apparently appointed for life (Sir F. G. Ouseley and Dr. Corfe), and the third (Dr. Monk) perpetually re-elected at the suggestion of the other two. Cambridge has gone further, and not only is about to require a literary test of musical candidates but also contemplates forming a "Board of Studies," whose duty it will be to prescribe the tests to be required of graduates, report upon the state of the faculty from time to time, and otherwise see that the working of the system is good from an *academical* point of view. The Oxford system is eminently unsatisfactory. Three examiners, all of whom have one way of thinking, and whose art-experience is almost entirely limited to the musical services in the churches with which they are respectively connected, cannot possibly be accepted by the profession as properly qualified to administer the honourable distinctions of one of the most influential universities in the world. Oxford must without doubt sooner or later imitate Cambridge in having a board of studies. But then comes the serious question, who is to form the board of studies? From the interesting account of what has been going on at Cambridge, printed elsewhere at length, it will be seen that Dr. Macfarren is not altogether satisfied with the steps his university proposes to take in this matter. He evidently rather dreads the possibility that the musical faculty may be partly or chiefly influenced by members of the senate, who, though highly educated and perhaps very distinguished men as explorers of the physical laws of music, may be very deficient in that practical knowledge of the art which can alone measure the abilities of professional musicians. He fears lest music should become a study for the head, instead of a sensitive vehicle of the higher emotions, the value of which must be gauged by one whose lifetime has been devoted to it *as an art*, not merely as a science. In Dr. Macfarren's misgivings on this point all real musicians will heartily sympathise. On the other hand, university men will have their doubts as to how far it is wise to give degrees at all in such an intangible and æsthetical subject as music. If musical genius, cul-

tivated by due art-study is alone to be rewarded with degrees, Dr. Macfarren stands in no need of a "board of studies," or any other assistance; but if, on the other hand, it is found possible under the proposed system to incorporate a sound study of the physical basis of musical science with a just appreciation of the higher branches of the art, Cambridge will have solved a difficult problem. But it is to be sincerely hoped that the changes now made will not tend to frighten away professional musicians from the universities.

PATRONAGE.

IT has often been said that art in England is a luxury; but when we consider not only how many rich people can well afford to pay for luxuries, but how very large is the number of those who, merely possessing moderate means, are in the habit of setting aside a small portion of their income for the purpose of purchasing a few hours of intellectual enjoyment, there can be no reason why either art or artists in this country should languish. Even supposing that we are really a "nation of shopkeepers," we like to enjoy our leisure after business hours; and so, looking at the amount annually expended for the purchase of pictures, and the renting of boxes and stalls by the wealthy patrons of painting and music, and that contributed by those who are compelled to limit their ambition to the inspection of pictures at public exhibitions and "taking their chance" of getting unreserved seats at opera-houses and concert-rooms, we shall find that in the large sum spent upon what may by many be termed "superfluities" we may reasonably reckon a very considerable item for those which are purely mental. Yet, much as we appreciate the support of the true and earnest devotees of art who crowd our picture-galleries and rush to the unsecured places at musical performances, we cannot ignore the fact that with the moneyed aristocracy rests the power of directly aiding the young artist in his early struggles with the world, and more especially of enabling him to acquire the preliminary education and training so positively essential to the attainment of future excellence. Before enlarging upon this subject, however, it would be well to make ourselves clearly understood as to the duties of the class we would wish to find steadily increasing in this country, for there are many within our own knowledge who would be both ready and willing to lend a helping hand if only they could be certain that good results would accrue from their exertions.

The word "patron" in the present day has somewhat grown into contempt, not because it is impossible that a generous and well-intentioned amateur should be able to assist one who is rich in genius but poor in the means for developing it, but because in former times it was too much the custom for pedantic dabblers in art to attempt to bring themselves into prominence with the public by pretending to foster the talent of students, or, by attracting them into their own exclusive circle, to shine with a borrowed light at a small outlay. The fulsome dedications of early literary works by comparatively unknown authors to men who were not ashamed to be told in print that their character included all the virtues and rejected all the vices incident to human nature will sufficiently bring to recollection the first class of these so-called "patrons;" and for proof of the second let us call to mind how many youthful painters have been led into a false elysium at a time when their growing powers should have been tenderly nursed into artistic manhood; how many rising

musicians have been seized upon by false friends and transplanted to an aristocratic atmosphere, where their life has languished away amidst the faint applause and encouragement of those who looked upon the art as an agreeable relaxation after the fatigues of the day. True it is that young artists were thus provided with board and lodging at the expense of their "patrons," and it was their duty therefore to give their services in return for this boon; but then so were the old Court jesters, who must certainly have been clever men to retain their position. What we especially wish to insist upon is that a large number of the painters and musicians who have been in very early life pressed by circumstances to accept the post of artistic lacqueys might with due encouragement have risen to an eminent place in their profession; and, indeed, may it not also with truth be said that many a Court jester might, under favourable influences, have attained an honourable place in the literature of his country? But, as authors and artists began to work more for the general public than for individuals, the race of "patrons" we have described gradually passed away. Dedications of books, as mere baits to secure the purchase of a certain number of copies, were no longer written, for a work either sold on its own merits or did not sell at all. The demand for art became general, and youthful artists therefore cared not to ruin their chance of acquiring fame by becoming the lion of a coterie. That the followers of literature and art are now proceeding in the right road cannot admit of a doubt; yet although we have entered our protest against trusting to a guide on their journey who would lead them into tempting by-paths, and beguile them with hollow flattery, we by no means, as we have already hinted, despise the help of one who is willing to urge them forward and strengthen them on the way. The transition time between the decay of the old "patron" and the advent of the new one may well be seized upon to place on record a few truths which may be of service both to those who give and those who receive.

In the first place, then, let us hasten to do justice to the capitalists, whose names we withhold, as they would desire, but whose deeds will long live in the memory of the few who know how much their fostering aid has effected for some of our eminent English artists in the days of their studentship. These, indeed, are the types of those we desire to see replace the "patrons" of the past, and who, "doing good by stealth," would most certainly "blush to find it fame." A real lover of art should have no desire but to forward its progress, and this is not to be done either by overwhelming a clever pupil with praise, or by appropriating his talents for the gratification of a select circle, but by defraying the expense of sending him at once where the most solid education can be procured. So many young musicians are crushed beyond the hope of recovery by the cruel kindness of admiring friends that we cannot too much impress upon those who have the means the absolute duty of withdrawing them in time from so pernicious an influence, and placing them where their talent will be gauged at its true value, and their powers gently drawn forth by those who have made musical training the business of their lives. There can be no doubt that the main reason why we see the unripe talents of many artists arrested in their growth, and the natural gifts of others unduly forced, is that the means of living must be sought before a sound musical training can be secured. It is to remedy this state of things that the patronage we have advocated should be exercised. If those who possess the money-power would but resolve to invest a small sum in so

interesting a venture, we can assure them that a dividend of gratitude would be duly returned, not only by those immediately benefited, but by all who desire to promote the healthy advancement of musical art in this country.

HENRY C. LUNN.

THE REINHOLDS, SINGERS OF THE LAST CENTURY.

BY THE LATE DR. RIMBAULT.

THOSE who are in the habit of turning over old oratorio and opera books of the last century will remember the name of Reinhold. There were two singers of this name—father and son; and although they occupied some position in the musical world, strange to say they are not named in the "Biographical Dictionary of Musicians," nor in any of our general biographies. A few particulars then of these men are desirable, and the want is one which to a certain extent I can supply.

Thomas Reinhold was a native of Dresden, and the son, or "nephew," of the Archbishop of that city. He was born about 1690, and very early exhibited a remarkable passion for music. Handel was on intimate terms with the archbishop, and during one of his visits to Dresden young Reinhold took a great fancy to him. After a time he determined to leave his home, which he did by stealth, and seek the protection of the great master in London. Handel received him with open arms, and introduced him to Frederick, Prince of Wales, who became his patron, and assigned him rooms in his palace. Here he remained until his marriage, and subsequently his Royal Highness stood sponsor to his eldest son, who was christened Charles Frederick.

In 1731 Reinhold was engaged as a singer at the King's Theatre in the Haymarket, and his name stands in the bills of that year as "Reynholds." He sang in many of Handel's operas and in his early oratorios. He was one of the founders of the Royal Society of Musicians in 1738. His subsequent career flowed on in the same strain until his death, which occurred at his house in Chapel Street, Dean Street, Soho, in 1751. Reinhold was greatly esteemed by his professional brethren. He left a widow and four children in poor circumstances. According to the *London Daily Advertiser*, Garrick gave them his theatre for a benefit, May 20, 1751.

Charles Frederick Reinhold was brought up by the Royal Society of Musicians, and subsequently placed in the choirs of St. Paul's and the Chapel Royal. In 1755, when a mere boy, he performed *Oberon* in Smith's opera of "The Fairies." In the bills he is called "Master Reynolt." In 1759 his name occurs as a singer at Marylebone Gardens, where he continued to sing during the summer months until 1773, or perhaps later. He was an excellent actor as well as singer, and made his first appearance in the former capacity as *Giles* in the "Maid of the Mill," October 30, 1769. He sang in many of Handel's oratorios, and at the Commemoration of Handel, in Westminster Abbey, 1784. He acquired great fame by his singing of "Oh, ruddier than the cherry," and many other of Handel's songs. After occupying a prominent position as a singer for many years, he retired from his professional labours in 1797, Bartleman supplying his place at oratorios, concerts, and festivals.

Parke, in his "Musical Memoirs" (vol. i. p. 249), has left us the following notice of him: "Reinhold, by his talent, industry, and extreme frugality, acquired a handsome independence. Hook, the

composer, informed me that, during a severe frost in January, whilst the snow was lying upon the ground, he and his wife went by invitation to take a Sunday dinner with Reinhold; and when the coach had arrived at the door, and the coachman had knocked, it was opened by Reinhold himself, who held in his hand a little broom, with which, before they were admitted, he carefully swept their shoes, fearing that they might, whilst passing from the carriage to his threshold, have taken up some snow which might injure his carpets. That Reinhold suffered his habits of economy to supersede one of the finest feelings of nature, gratitude, will be exemplified by the following fact: Reinhold, who had been for many years a member of the Royal Society of Musicians, in his worldly concerns never losing sight of the *little broom*, when about to retire said to the collector, who had called on him for the annual subscription (one guinea), 'Mr. Harwood, as I can now do without the Society, and the Society can do without me, you may strike my name out of your books, as I no longer consider myself a member.'

He resided at No. 90, Charlotte Street, Fitzroy Square, but died at Somers Town, in 1815, in his seventy-eighth year.

He left his favourite ring, with an intaglio head of Handel, to James Curtis, Esq., and he bequeathed £5 to Sir William Blizard, on express condition that he divided the windpipe of Reinhold's throat before his interment (an operation that was duly performed); lest he might be buried alive.

UNDER pretence of "trying the voice" of an aspiring singer or pronouncing on the executive powers of a pianist, we know how often professors have really to give advice to persons whom they have never seen before, and may very probably never see again. "Looking over" manuscript music, with a view to suggesting improvements, is one of those friendly acts which a theoretical master is often called upon to perform. But there is something novel in attempting to obtain harmony-lessons by sending compositions to a musical journal for review. A letter accompanying some music forwarded to us during the past month, however, shows that this practice is also resorted to; for the composer states that he has never studied either the theory or the practice of the art, and naïvely asserts that his intention in submitting the piece for our judgment is to "receive instruction," and hopes that we will "not leave any error unmentioned." Whilst wondering that any young writer can imagine that one of the duties of the editor of a musical periodical is to notice works by persons who confess that they have "never studied" the art, we cannot but acknowledge the candour of our correspondent in boldly stating the object he had in view. Yet why should music be considered so different from literature, and the composer of a piece do what the author of a book would never think of doing? Who, for instance, would publish a work and send it to a journal for review with a note stating that the writer had never been educated in his own language, and would therefore be much obliged by the critic giving a few hints as to the construction of sentences and kindly correcting any little mistake in orthography?

WE have never been able to understand why the homage paid to lyrical vocalists should be reserved for the *prime donne*. Surely there are great singers of the sterner sex who fully merit a portion of those

enthusiastic marks of appreciation which are not only lavished upon the operatic heroines whilst on the stage, but often pursue them beyond the walls of the theatre, and even to the doors of their residences. True it is that bouquets and diamonds seem more especially suitable offerings for a lady; and we can hardly perhaps expect that persons would harness themselves to a carriage to draw a male vocalist home, however they may admire his artistic qualifications; but that there are methods by which the pent-up feelings of an audience can be displayed to him at the conclusion of a performance has been recently proved at the Theatre Royal, Dublin, on the appearance of Mr. Sims Reeves as *Henry Bertram*, in "Guy Mannering." When we mention that he was in his finest voice, it is unnecessary to say that his singing created an effect which baffles description. Every song was given with that exquisite sympathy of expression peculiarly his own, and when he responded to an encore he thoroughly won the hearts of his audience. The applause was overwhelming; and, as a matter of course, Mr. Reeves was recalled at the fall of the curtain and received a perfect ovation. But these conventional signs of gratification were evidently considered insufficient, for we are informed by the local papers that an immense crowd assembled round the stage-door, and when the great tenor appeared he was cheered to the echo. The people surrounded the carriage in which he had taken his seat, and congratulations on all sides were showered upon him. Several enthusiasts insisted on shaking hands with him; a parting salutation was given; and, a passage being at length made, the carriage drove off. It is scarcely perhaps desirable that operatic singers should thus be followed by their admirers into the streets after the labours of an evening are over, and compelled to undergo additional excitement when they need repose; but if, as we have said, such scenes are to be enacted by an abnormally excited audience, it is good to find that tenors as well as sopranos are occasionally made the subject of them; and we must also record our pleasure that so consummate an artist as Mr. Sims Reeves has unconsciously been the means of inaugurating this custom.

In one of Charles Dickens's "Sketches" an account is given of a newly invented fire-escape which, although never having been tested at a conflagration, had been occasionally exhibited in several streets before large audiences, and the number of boys who were saved from houses *not* on fire was, it was said, almost incredible. But one night it happened that its services were required in earnest; and then, from some unexplained cause, it could not for a long time be brought close enough to the burning premises, and when at length placed in proper position, it was discovered that the escape-ladder could only be presented at the windows upside down. This piece of good-humoured satire is often brought to our recollection when we see that some extra doors for exit, in case of any sudden alarm, have been provided at a few of our public buildings "by order of the Lord Chamberlain." Everybody feels so exceedingly comfortable whilst gazing at these additional modes of egress as long as quiet reigns amongst the audience, but once let a panic arise and the insufficiency of these precautions will be at once apparent. Mr. Mitchell, clerk in the Houses of Parliament, who was lately examined before the Select Committee appointed by the House of Commons to inquire into the best means of protecting life and property in the metropolis from

fire, tells us that at Exeter Hall there are only two doors leading from the concert-room, and that it takes from ten to fifteen minutes to clear the room after a musical performance. With the exception of the Albert Hall, which has twenty-two exits, very few of our concert-rooms and theatres are constructed on any principle save that of supplying the means of allowing the people to walk leisurely out after an entertainment is over; and we are quite certain that unless some stringent law is passed enforcing upon the proprietors of existing structures the absolute necessity of providing for the more speedy escape of an audience in case of emergency, and compelling architects to submit their plans of future public buildings to a competent tribunal, we can have but little hope of averting a catastrophe whenever and wherever it may occur.

WE have long ago given up the attempt to comprehend the tactics of operatic lessees. Why it is, for instance, that with one artist in the establishment excellently suited for a certain part, another should be cast for it who has scarcely any qualification for the fulfilment of its requirements? Or why the most lavish expense should be bestowed upon an Opera the music of which neither appeals to the educated nor the uneducated listener? But there is one peculiarity which usually characterises the season calling, we think, rather for remonstrance than a mere passing observation. We mean the bringing upon the stage vocalists gathered from the continental theatres who are obviously incompetent to occupy a leading place in a lyrical establishment of any pretension. It is certainly possible that the lessee may not have the ripeness of judgment to decide whether a singer can sing; but that the Conductor is invariably a musician of high standing is an admitted fact; and surely there must be some strange influence at work when we find such unformed artists placed in principal parts that critics, for very sympathy with their false position, are compelled to pass gently over their defects in the hope—usually realised—that they will not be heard again. Unquestionably those who subscribe large sums for boxes and stalls during the season do so on the tacit understanding that the stage will be occupied either with artists of universally acknowledged talent or with those whose reputation abroad has been the passport to this country, and who require therefore but to be heard to be appreciated. An operatic audience has no right to be considered as a board of examiners to pronounce upon the relative merits of immature vocalists; still less should it be imagined that the Opera-house is an academy where students learn to sing, whilst the public pays for their instruction.

THE influence of the musical articles in the *Athenæum* having long since reached the point *nil*, those who, under ordinary circumstances, might have suffered annoyance from their intended hard-hitting, have learned to find in them a source of genuine amusement. The last effusion prepared for the readers of that learned and generally respectable journal is a reiteration of the violent attack on Doctors of Music which appeared about a year ago in the same columns. This article, under bad advice and much to its discredit, the *Pall Mall Gazette* reproduced, with an unmeaning commentary of its own. Probably the friendly *Pall Mall Gazette* was as unable to understand the real gist of the article as we are ourselves; but if this was the case it was rather unwise to attempt to comment upon it. It is not at

all clear whether the writer in the *Athenæum* intended to attack musical graduates of Oxford only, or of Cambridge and Lambeth also; whether his remarks apply to honorary degrees, or only to those gained by examination. Moreover in the *Pall Mall Gazette* the article was headed "Musical Doctors;" it is quite possible therefore that it was meant as a hit at the eminent physician Dr. Stone, of St. Thomas's Hospital, and Dr. Champneys, of St. Bartholomew's, both of these gentlemen being *very musical*, and "doctors" into the bargain. But there can be no mistake about the meaning of the writer when he says that musical degrees are the almost exclusive possession of those "*whose sole stock-in-trade is notoriety*;" that musical degrees are *hodie* "*the possession of the illiterate*," and that last Lent term in Oxford there was "*an ugly rush of raw material, in the shape of hungry and terrified aspirants for musical titles*," &c. &c. That it is of the utmost importance not only that graduates in music but also all sound musicians should have a certain amount of literary qualifications, we readily admit; but would it not be a fair rejoinder if the musical graduates were to demand that those who are placed on the musical staff of London papers should know something about music? If it is scandalous that a man who writes Oxon. after his name is not literary, surely it is no less scandalous that the destinies of public performers, the future of talented young composers, and the tendency of public taste in music should sometimes be moulded and directed by men who are absolutely ignorant of the principles and practice of the art on which they write so glibly. In the few cases in which musical contributions to current literature are from the pens of practical musicians every word they write is read with respect and carries weight.

HER MAJESTY'S OPERA.

THE opening of this establishment as an Opera-house, on the 28th of April, attracted a large audience, the brilliant appearance of the theatre, with its beautiful and appropriate fittings, its excellent method of lighting by a central chandelier alone, and its remarkably good acoustical properties, more than satisfying those whose recollection still fondly clings to the old building. "*Norma*" was the work chosen for Mdle. Titens, who was appropriately selected as the first operatic heroine to tread the new stage, and who was greeted with an ovation as cordial as it was well merited; for certainly, both histrionically and vocally, in such characters as these she still remains without a rival. The return of Madame Christine Nilsson has had the effect of drawing large audiences, but at present her talent has only been exhibited in the parts in which she has already earned her fame. Mdle. Mila Rodani has been exceedingly well received, especially as *Maria* in "*La Figlia del Regimento*;" but a few "first appearances" we in kindness pass over. M. Faure, as usual, gives much strength to the company, and we may also record the unqualified success of Mdle. Salla, who as *Amalia* in "*Un Ballo in Maschera*" showed talents of a high order. A good word too must be said for Mdle. Alwina Valleria, who, supplying the place of Madame Nilsson as the heroine in Donizetti's "*Lucia*" (in consequence of the indisposition of the latter), created a marked effect upon her audience.

ROYAL ITALIAN OPERA.

ALTHOUGH we have nothing whatever to record at this establishment in the shape of novelty during the past month, the appearances of Madame Patti, Mdle. Albani, Mdle. Zaré Thalberg, and Mdle. Marimon have given as much life to the season as well-known vocalists in well-worn Operas can ever do, for all these excellent artists have

returned to us with even an increase of power, and have been received, as they deserve, with the warmest marks of welcome. Mdle. Avigliana has made a successful *début* as *Donna Elvira*, in "*Don Giovanni*," but the cast of this Opera has scarcely been satisfactory to those who remember better days. Signor Gayarre has displayed all his merits and all his defects in several parts since our last notice but he is evidently intended to be the tenor of the season, and the public seem to receive him at his own valuation. We never remember, for instance, much worse singing than he exhibited in the popular "*La donna è mobile*" in "*Rigoletto*," and we never remember its being greeted with more solid applause. As the *Fester* in the same Opera, however, we may chronicle a decided success in Signor Pandolfini, who has not only an excellent voice, but a commanding stage presence, and will no doubt prove a decided acquisition to the company. The houses have been uniformly good.

SACRED HARMONIC SOCIETY.

At the last Concert of the season, which took place on the 25th ult., the spacious Exeter Hall was, as usual, crowded to excess, the evening being devoted to the rendering of Spohr's Oratorio "*The Last Judgment*" ("*Die letzten Dinge*"), and Mendelssohn's music to Racine's "*Athalie*." The performance proper may be said virtually to have commenced with the second part of Spohr's great work; for although Sir Michael Costa was at his post punctually at the appointed hour, some time elapsed before the ranks of the choir were complete; and during the performance of the fine overture, and for some considerable time after, those who had come to hear the grand sacred work in its entirety were forced to divide their attention between the music and the numerous groups of late comers inquiring for their seats. The confusion thus created was increased by the absence during the earlier portion of the Oratorio of Mr. Guy, to whom the tenor part had been intrusted. In the interval before his arrival Sir Michael himself intoned the tenor soli, for the guidance of the orchestra, but in the solo and chorus "*Holy, holy*" much pardonable hesitation was caused in the choral portions by the absence of the principal vocalist. When at last Mr. Guy made his appearance he was received—whether justly or not we cannot pretend to say—with unmistakable signs of disapprobation on the part of the audience. The clock, which (somewhat inconveniently at times!) occupies such a prominent position in the Hall, pointed then to the hour of eight, suggesting the idea that possibly Mr. Guy may have mistaken this more conventional hour for the one appointed in the present instance; and in any case, whatever the cause of his late arrival, we feel sure that it was not intended.

Notwithstanding these disturbing influences the work in question was very well rendered by the excellent choir, under the firm guidance of its esteemed conductor. The first, in point of time, of Spohr's three Oratorios, "*Die letzten Dinge*," is also the one upon which the composer's religious feelings are most deeply impressed. It is, however, somewhat unequal in style, and whereas in some portions of the work the restlessness of the romantic school—of which Spohr was one of the founders—is perceptible, in others the calm grandeur of the classical style is aimed at and sometimes attained. Instances of the former element abound in the orchestration and solos; the latter is more apparent in the choruses, notably in the concluding one, where the influence of Handel is to be traced in almost every note. The solos were efficiently rendered by Mesdames Sinico and Poole, Messrs. Guy and L. Thomas, and the orchestra left nothing to be desired. The Oratorio was succeeded by Mendelssohn's "*Athalie*," a work with the great merits of which English audiences are so familiar that special comment can be dispensed with on this occasion. There being no disturbing influences at work, such as marred the performance during the earlier part of the evening, the auditors gave themselves up to the enjoyment of an excellent rendering of Mendelssohn's masterly music, and warmly and deservedly applauded

several portions of the work. If any fault is to be found, we should have liked to have accelerated the *tempo* of several of the choruses, which, especially in the male voices, also occasionally lacked the delicate intermediate shades between piano and forte. On the other hand, wherever the contrast of the two extremes was duly observed the effect produced was admirable. Miss Agnes Larkcom, Mrs. Suter, and Madame Poole were the soloists, and Mr. A. Matthison recited the illustrative verses with good effect.

THE WAGNER FESTIVAL.

WHEN the parents of a hopeful youth have had him christened John those who think that he should have been named George can do no other than acquiesce—John he must be to them; and similarly the concerts given in the Albert Hall under Herr Wagner's direction must be to us a "Festival." Truth to tell, however, their festive character is not very clear. They originated in a sad necessity to begin with. The Bayreuth *Bühnenfestspiel* was, as everybody might have anticipated it would be, a pecuniary failure. Five thousand pounds sterling were needed at its close to pay expenses, and though we are told that Wagner was not legally bound to make good this deficit—the onus falling on the town of Bayreuth—he considered himself under a moral obligation to reduce the debt as far as possible, and had in view, we are told, an artistic campaign throughout Germany with that object. When, therefore, it was proposed that he should come to England under conditions of a very favourable nature, the scheme obtained his assent, though not, we would fain believe, without much hesitation. For what did the English *entrepreneurs* ask him to do? First, to quit his seclusion and take a prominent place before a strange, mayhap an indifferent, public; next, to personally conduct his own music—a task for which he knew himself, as all of us now know him, to be unfitted; and, thirdly, to present that music under conditions never contemplated by its author and incompatible with its intended effect. No man was ever invited to do more disagreeable things, for, besides personal annoyances, the proposal entailed a sacrifice of artistic principle to an extent that compromised the whole of Wagner's system. It is easy to suppose, therefore, that the poet-composer yielded to the seduction of Messrs. Hodge and Essex with reluctance, foreseeing disaster in matters of much greater importance than any connected with money, and ashamed to lend the sanction of his presence to a violation of that which he has proclaimed to be the essential rules of lyrico-dramatic art. But, whether reluctantly or not, he yielded to the tempters, and the Wagner Festival, which was not a festival so much as an occasion for fasting and humiliation, duly took place.

So much has been said of late upon the mistake made by Wagner in giving concert-room performances of his dramatic music that we need not enlarge upon the subject here. Indeed, both the character and magnitude of his error are so obvious as to require no pointing out. Operatic scenes are bound to suffer when divorced from the stage—those from Wagner's operas most of all. In the case of works like "Don Giovanni," where the music is complete in itself, the resultant mischief may not be great, but in "Der Ring des Nibelungen" the music is so intimately associated with what goes on upon the stage that separation is impossible without damage of the gravest kind. Take, for example, the 150 bars or so of the chord in E flat in the opening of "Das Rheingold," where the arpeggios rise and fall in measured and, to the concert-room hearer, monotonous cadence. But, in view of the rippling waters of the Rhine, and the graceful rhythmic motions of the Rhine Maidens, the music becomes at once poetical and truthful. This is but one instance out of hundreds that might be named as conclusive of the fact that, in sanctioning the Albert Hall "Festival," Herr Wagner was at once cruel to his own artistic offspring and accessory to a measure calculated to deceive the public. We scarcely need trouble to establish these facts more conclusively than they are found on the very face of

matters. It is clear at a glance that Herr Wagner's music suffers by divorce from the stage; and it is not less obvious that when so presented the public is unable to judge either its merits or its defects.

The enterprise, thus springing from a disagreeable necessity, and carried out on false if unavoidable principles, was pursued throughout by a malignant fate. We lay no stress upon current reports that the paying audience were much less numerous than the number of seats occupied, and that the managers of the "Festival" have incurred a heavy loss. These are matters which concern the public no more than they do Herr Wagner, who, we are glad to believe, had an adequate sum assured him. But the public were interested in the fact that the master brought from Germany a band of artists such as, with the exception of Madame Materna and Herr Hill, could not be called singers in any sense of the term. We in England are accustomed to the hearing of foreign vocalists who are not vocal, but it is doubtful whether a *troupe* more incompetent in this respect ever appeared on an important occasion. On the other hand, it may be said the representatives of Herr Wagner's dramatic characters are not required to sing so much as to declaim with more or less stentorian power. That is true, no doubt, yet there are times when something like singing is demanded, and at all times even the untrained ear demands accuracy of intonation, which at the Albert Hall was very seldom supplied. To make matters worse, two of the artists, Herren Unger and Hill, suffered from the effects of our balmy spring breezes, and the programmes were altered in the most disappointing way. Finally, it seems to have been in the engagement with Herr Wagner that he should conduct a portion of every concert. This was the hardest blow of all, for the master, great as he is in other respects, is a poor conductor; equally lacking spirit and the power of control. How, after such an enumeration as the foregoing can we style the Albert Hall Concerts a "Festival"? They presented nothing to rejoice at, and even the most unreflecting partisan of the master must now see that they only gave occasion to the enemy to blaspheme.

Coming to the arrangements made for the performances, it is significant as to Herr Wagner's musico-dramatic method that the orchestra was first and the rest nowhere. Apart from the soloists, eight in number, and a small chorus of male voices used in the selection from "Der Fliegende Holländer," there was nothing else but an orchestra numbering 169 instruments. With regard to this big machine it is worthy of note that its constitution differed from that of the orchestra at Bayreuth. The *Bühnenfestspiel* band was unique in the richness and variety of its brass and wood, while that at the Albert Hall followed the usual character, if not quite the usual proportion of orchestral elements. Thus there were twenty-four first violins, twenty-four second ditto, fifteen violas, twenty violoncellos, twenty-two double basses, six flutes, seven oboes, eight clarinets, seven bassoons, eight horns, five trumpets, five tubas, seven harps, and a percussion force of six. The power of this mass, great as it was, proved none too great for the effects demanded of it in the Albert Hall; nor, though at times the brass became unduly predominant, could much fault be found with the balance of the various parts. But the really notable thing in connection with the orchestra was the fact of its having been almost entirely collected in London at a time when none of the artists engaged at the operas, &c. were available. Nothing could more fully demonstrate the extraordinary musical wealth of London—wealth in a great measure unsuspected, as those had reason to know who saw performers long thought dead to the public reappear full of life and power. Moreover, the orchestra was a very capable one, and, if report be true, came up to even Herr Wagner's expectations. Its task was one of no small difficulty, and, although the rehearsals were numerous and painstaking, the manner in which everything was done deserved hearty acknowledgment and commendation. We may add here, as another agreeable feature of the "Festival," that the performances were largely patronised by the Royal Family. The Queen, it is true, did not attend as was expected, but scarcely a concert passed without the presence of one

or more of her children. Both Herr Wagner and Herr Wilhelmj (leader of the orchestra) were introduced to the Prince of Wales, at the desire of his Royal Highness; and the poet-composer was further honoured by an audience with the Queen at Windsor, reviving recollections of a similar event in the Hanover Square Rooms twenty-two years ago.

Considering at what length the performances were noticed in the columns of the daily Press and elsewhere, we shall not be expected to go through them in detail. It will suffice to state what was done as a matter of record, and then offer some few general remarks. At the first concert were heard the Kaiser-marsch and selections from "Rienzi," "Tannhäuser," and "Das Rheingold," the last-named work being represented by its opening and closing scenes. The second programme included the first act of "Der Fliegende Holländer," and part of the third, followed by the first act of "Die Walküre." At the third concert were given parts of "Lohengrin" and "Tannhäuser;" at the fourth, the Huldigungsmarsch, portions of "Lohengrin," "Siegfried," and "Götterdämmerung;" at the fifth, a selection from "Die Meistersinger" and "Götterdämmerung," and at the last, the Centennial Exhibition March, another excerpt from "Die Meistersinger," portions of "Tristan und Isolde," and the closing scene of "Götterdämmerung." As to the manner in which these things were done we have already had somewhat to say, but now is the time to acknowledge the very valuable services of Herr Richter, the Wagnerian conductor *par excellence*. Whenever the *bâton* fell from the nerveless hand of the master Herr Richter took it up to retrieve the fortunes of the day. And right well he did this. New life appeared to animate the orchestra, every man of whom seemed to be in a measure inspired. Thenceforth, on every occasion, all went well, and the merits of Herr Wagner's elaborate orchestration were satisfactorily displayed.

The question now arises—and need not take up much time in the answering—what are the artistic results of the "Festival"? We have already shown that it has not afforded any means of judging Herr Wagner's music-dramas, and for that advantage we have still to wait. But it has enabled English amateurs to see, and in some measure to appreciate, the fact that the master's method, under the favourable circumstances of really emotional poetry, does allow of a musical result with which *per se* it would be hard to find fault on the score of non-compliance with orthodox rule. For example, the opening scene of "Die Walküre" is a revelation of a new order of beauty, and other instances might be cited. *Per contra*, those of us who were at Bayreuth know that a drama can offer such highstrung and passionate situations only now and then. Elsewhere, the master's method simply entails dulness and weariness beyond endurance. Thus far the "Festival" performances did something to promote the general knowledge of Wagner's work, but they did much more by revealing the amazing wealth of his ripened method of orchestration. Nothing like this can be found in the entire range of music. Wagner uses the orchestra with as much ease as a child plays with a little toy, and can make it do almost everything but speak. Its expression of the varying sentiments of the text is marvellous in directness and fidelity, while the constant play of colour, managed with all an artist's eye to effect, is a source of continual wonder and delight. This is all that can be said of the "Festival" from the point of view of good results, and it must be owned that the consequence is hardly proportioned to the vastness of the means employed.

Two supplementary Concerts were given on the 28th and 29th ult., but our remarks upon these are necessarily reserved.

HERR RUBINSTEIN'S RECITALS.

THE visit of Herr Rubinstein to England during the past month has excited no less interest among musicians and the general public than was the case last year. The great pianist has, it is evident, lost

none of his attractive power; there is the same indescribable charm about his playing which was so noticeable on the occasion of his previous visit. We spoke of his performances in such detail just a twelvemonth ago in these columns that it is needless to repeat what was then said, more especially as there is no perceptible change in his style as compared with last year. That impetuous disposition which sometimes appears to carry him away still manifests itself from time to time. In certain pieces he seems to lose all self-control; yet it is impossible not to take him "for better for worse," because it is evident that his very failings are the result of that same impulsiveness which on other occasions gives so special a charm to his playing.

Instead of giving a dry catalogue of all the music performed at the Recitals during the month it will be best to say a word or two as to the most noteworthy items of each programme.

At the first Recital (on April 30) the most perfect pieces of playing were, first and foremost, Liszt's transcription of Schubert's "Erl-König," rendered not only with astonishing technical perfection, but with a fire and depth of expression which were unsurpassable; and next Schumann's "Etudes Symphoniques" in C sharp minor, also most magnificently performed. In a different style, Mozart's charming Rondo in A minor, and the Nocturnes by Field and Chopin, were perfect in grace and tenderness. On the other hand, Chopin's great Polonaise in A flat was given with a fury, almost with a ferocity, which rendered it a mere caricature. It was a wonderful display of execution, but it was impossible to agree with the reading.

At the second Recital (the 9th ult.) Beethoven's "Sonata Appassionata" (Op. 57), Schumann's "Carnaval," and a large selection from Chopin were among the chief works performed, all of which are especially well suited to the great pianist's style. Haydn's Variations in F minor, and three of Mendelssohn's "Lieder ohne Worte" were exquisitely given.

The third Recital (on the evening of the 14th) comprised Weber's A flat Sonata, a work in the interpretation of which no other pianist probably approaches Rubinstein; Schumann's great Fantasia in C (Op. 17), Chopin's Sonata in B flat minor, and a selection of small pieces by Rubinstein himself; while the fourth performance (on the 16th) was chiefly remarkable for the very fine rendering of Beethoven's Sonata (Op. 90), and Schubert's "Wanderer" Fantasia (Op. 15).

An evening concert (on the 25th) and the fifth Recital (on the 28th) taking place after our going to press, we can only record the fact. The last Recital is announced for to-morrow, the 2nd inst.

PHILHARMONIC SOCIETY.

THE Symphony in C, by Mr. Silas, performed for the first time at the fifth concert, on the 30th of April, scarcely came up to the high standard which we anticipated from a knowledge of this composer's previous works. True it is that the symmetry of construction and refinement of style which may as a rule characterise the chamber compositions of a thoroughly able and conscientious writer are not always to be found when a grand and more solid tone-poem is attempted; and even if Mr. Silas, therefore, feel with us that—cleverly written and brightly instrumented as his new Symphony undoubtedly is—he has hardly realised the position to which he aspired, he must remember that he fails in goodly company. The best movements in his work are the "Adagio" and "Finale;" the former, which opens with a graceful theme for the horns, having several excellent points, and the latter not only being based upon solid and well-defined subjects, but evidencing a power of treating these subjects with both skill and judgment. The Tarantella theme of the "Scherzo" will not bear the handling it receives as the movement progresses, nor indeed is the subject itself suitable for a Symphony, a fact especially observable when it is heard for the first time *forte*. With the audience, however, the entire composition was received most favourably, and Mr. Silas was called for

at the conclusion and warmly applauded. In consequence of the illness of Mrs. Beesley, who was to have played Sterndale Bennett's Concerto in C minor, we were treated to a performance of Schubert's Fantasia for the pianoforte, (Op. 15), "symphonically adapted for pianoforte, with orchestra" by that great arranger of other person's ideas Franz Liszt. Professor Macfarren, in his analytical programme, says that the *Abbate* in this and in many other of his re-compositions "widely exercises his discretion, and for which he has his admirers." As we do not rank ourselves amongst these, we will content ourselves with recording that the Fantasia was performed by Signor Lodovico Breitner with characteristic energy. Herr Hausman's rendering of Raff's violoncello Concerto in D minor was infinitely better than the work merited. He has an exceedingly fine tone, and phrases like a finished artist. The vocalists were Madame Patey and Mr. Barton McGuckin.

The morning Concert on the 14th ult. was chiefly remarkable for containing Mozart's Concerto in C, for harp and flute, so well played by Mr. John Thomas and Mr. Oluf Svendsen as to delight all hearers, although the composition itself has but small claim to a place amongst the works of the composer. The cadenzas written by Mr. John Thomas show not only much technical knowledge of both instruments, but a deep sympathy with the work for which they are designed, and it is needless to say that they were warmly applauded. The programme also included a violin Concerto, with pianoforte accompaniment by F. W. Rust, finely played by Signor Papini, and songs by Mdlle. Redeker and Miss Robertson.

MR. HENRY LESLIE'S CHOIR.

THE third subscription Concert, which was given on the 11th ult., consisted entirely of English music, and attracted a large and enthusiastic audience. The excellent singing of the choir in Mr. W. Macfarren's part-song, "Bells across the sea;" Weelkes's Madrigal, "As Vesta was descending;" Sir R. Stewart's "Bells of St. Michael's Tower;" a new part-song for male voices by the Conductor, "The rejected lover," and Sir W. S. Bennett's "Come live with me," &c. was highly appreciated, and several encores were awarded. The solo vocalists were Madame Lemmens-Sherrington, who gave brilliant renderings of a new song by Mr. Leslie, "The mountain maid," and Taubert's "In the woodlands;" Madame Patey, who sang "What does little birdie say" (A. Manns) and the old Maypole song "Come lasses and lads," responding to the unanimous encore for the latter with "The minstrel boy;" Mr. Hollins, who was effective in the solo in Purcell's "Come if you dare" and "Sally in our alley;" and Mr. Santley, who was received in the usual enthusiastic manner in Dibdin's "Blow high, blow low" and "The Vicar of Bray," singing "The friar of orders grey" and "The leather bottle" in response to the unmistakable encores elicited by both the first-named songs. Bishop's glees "Blow, gentle gales" and "The Fisherman's Good-night" and Dr. Cooke's "Hark, the lark," were sung most effectively by Miss Bessie Stroud, Miss Orridge (R.A.M.), Mr. G. Cosby, and Mr. F. A. Bridge. The last subscription Concert for the present season was announced for the 31st ult.

ALEXANDRA PALACE.

THE reopening of this establishment took place on the 10th ult., in the presence of the Lord Mayor and Sheriffs and a numerous company. The programme of the Concert, which was one of the principal features of the day, was remarkable chiefly for its having been constituted exclusively of compositions by English musicians, a fact worthy of note when we remember how on many similar occasions native works have been either entirely ignored or made to occupy a very unimportant place. The majority of the items in the programme were too well known to need comment; but that the importance of bring-

ing forward new works was not overlooked was proved by the introduction of three compositions written specially for the occasion, viz. "Song of the Vikings," for chorus and orchestra, by Mr. Eaton Fanning; "Hail to the chief," chorus by Mr. E. Prout; and a "Choral Overture" for voices, orchestra, and organ, by Mr. Thomas Wingham; all of which were highly effective and well received by the audience. Mr. Fanning and Mr. Prout conducted their respective works, and Mr. Wingham played the organ-part to his Overture. The solo vocalists were Mrs. Osgood, who was very successful in "Where the bee sucks" (Arne), and "Is it for ever?" (Madame Sainton-Dolby); Madame Patey, whose singing of "Sweet and low" (Wallace) and "The Storm" (Hullah) met with the customary marks of approbation; Mr. E. Lloyd, who was enthusiastically applauded in "Come if you dare" (Purcell), and "The death of Nelson" (Braham); and Mr. Thurley Beale, who gave a spirited rendering of "Heart of oak" (Boyce). The same vocalists also took part in Bishop's "Chough and crow," and Leslie's Trio "O memory." The choir was heard to advantage in several part-songs; and the band played the Overture to Bennett's "May Queen," a Bourrée by Dr. Sullivan, a MS. Overture by Balfe, and a March, from "The Sleeper Awakened," by G. A. Macfarren, with excellent effect. Mr. H. Leipold presided at the piano, and Mr. H. Weist Hill resumed his position as Conductor. The reception given to Mr. F. Archer, whose performance on the great organ concluded the day's entertainments, showed that he has lost none of his former popularity. A series of Saturday Popular Concerts, at which classical music is to receive due attention, is promised, and performances of English Operas, under the direction of Mr. G. Perren, are also announced.

FESTIVAL OF THE SONS OF THE CLERGY.

THE 223rd Anniversary Festival of the Sons of the Clergy took place in St. Paul's Cathedral on Wednesday the 16th ult., and the large congregation which filled the dome and extended to the last arch of the nave bore witness to the interest which these Festival Services create and the appreciation in which they are held. The choir numbered 300 voices, and the orchestra, which has of late years formed an important feature at most of the leading festivals held in the Cathedral, was conducted by Dr. Stainer, as heretofore, from the back of the lectern; Mr. George C. Martin, sub-organist of St. Paul's, presiding at the organ with his now acknowledged ability.

Sullivan's Overture "In Memoriam" preceded and formed a most fitting prelude to the Service. This, we believe, is the first occasion on which this Overture has been performed under similar circumstances, and the broad and melodious subjects could scarcely have been heard to greater advantage. The thanks and congratulations of the musical public are due to the committee of the "Sons of the Clergy" both for the happiness of their choice and the success with which it was attended.

To the Magnificat and Nunc Dimittis, composed expressly for the occasion by Mr. E. H. Thorne, considerable interest was naturally attracted, as being both the most recent and perhaps one of the most ambitious works of a modern Church writer of recognised talent. The Magnificat opens with a chorus for double choir, accompanied by the orchestra and organ; this is succeeded by solos for soprano and tenor, answered antiphonally by the chorus. The first subject recurs at intervals throughout the Canticle, a novel feature, we believe, in Service music. Whether it is one to be advised or commended we are doubtful. Not only, to our thinking, do the frequent repetitions of the first sentence of the Canticle violate the sense of the words, but the constant reiteration of the opening phrase of the music appears somewhat meaningless, and certainly detracts from the freshness with which it would otherwise have re-entered at the "Gloria." In structure the Nunc Dimittis is more simple, and the "Gloria" consists of a form of the melody of the "Old Hundredth," treated as a canon two in one at the octave for the voices, with a free orchestral

accompaniment. On the whole the Service is a work of great merit, and it will certainly improve upon acquaintance.

To Schubert's "Song of Miriam," which formed the Anthem, our remarks as to the opening Overture equally apply, for it is new to the church. Composed in 1828, only a few months before his death, it is most characteristic of Schubert's style, and shows him at his best. It is written, as most of our readers are probably aware, for a soprano solo and chorus; and we cannot say more than that the orchestral writing, though by another hand, is thoroughly Schubertish, and in the highest degree worthy of the work. The middle portion of the Cantata, which tells of the pursuit by Pharaoh's host, its overthrow, and the delivery of Israel while the waters of the Red Sea stand "as crystal walls on either side," is intensely dramatic and descriptive. The treble solos were divided between two of the Cathedral boys, and rendered in perfect tune, and with that purity of tone for which the choir is now becoming so justly famous. The *C in alt*, to which the solo part once ascends, was taken with especial precision and clearness. The success of the whole service reflects great credit upon Dr. Stainer, both for his training the choir and his able conducting.

The sermon, which was preached by the Rev. Ernest R. Wilberforce, was preceded, according to custom, by the "Old Hundredth" Psalm, and followed by the Hallelujah Chorus, and the blessing pronounced by the Bishop of London terminated a most impressive Festival Service.

LONDON GREGORIAN CHORAL ASSOCIATION.

THE fifth Annual Festival of this Association took place in St. Paul's Cathedral, and was, we think, from a general point of view, more successful than usual. The service began with *Cælestis urbs, Jerusalem*, from the "Hymnal Noted," sung as a processional. The enormous choir of 1,000 voices was reinforced by trumpets, trombones, euphoniums, clarinets, and a few violins, while Mr. Warwick Jordan, as usual at these services, played the organ. Considering the huge size of the choir (the procession lasted half an hour) the processional hymns were very well sung, but we think it nearly impossible for the organ to accompany and sustain voices at such a great distance; so if we may make a suggestion, at another time it might be well to station the brass instruments about half-way down the nave under the direction of a Conductor. This would be sufficient to keep all the voices together, and the organist's work would not be so difficult, while the general effect would certainly be greatly improved. The Psalms (Compline) and Canticles were given with fine power and precision, and the vast body of tone will not be easily forgotten by those who were fortunate enough to be present. The Anthem was the final chorus from Mr. Jordan's "Blow ye the trumpet in Zion," and, excepting the high A of the soprano parts, went exceedingly well. It would be better, we think, if this part of the service were left entirely to the harmony part of the choir, which we believe numbered nearly 500 voices on this occasion. We notice in Gregorian services of the present day a great desire to throw off the severity which in years gone by was considered its special characteristic; some verses in the Psalms are sung in harmony, and the poor old melodies are highly flavoured with the modern chromatic scale. Of course this popularises services of this kind, but we consider it an open question whether the rather difficult and exceedingly high-set harmonies used at the service at St. Paul's were improvements. Mr. Jordan went through his difficult labours with great credit; and the Rev. T. Helmore (who, as usual, occupied the post of Conductor) succeeded in directing the voices of the large and scattered choir with far more precision than could have been expected. The Rev. H. C. Shuttleworth, one of the minor Canons, chanted the prayers, &c., and the Rev. Canon Ashwell preached the sermon, which was both appropriate and concise.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

(FROM OUR SPECIAL CORRESPONDENT.)

THIS remarkably vigorous and enterprising Society—fitted alike by its own ability and by its recognition of ability in others to be the artistic representative of an English University—gave an orchestral and choral concert, in the Guildhall, on the 22nd ult., under the direction of Mr. C. V. Stanford, M.A. (Trinity). A concert of chamber-music had taken place some days before, and the speedy following of this by a performance on a larger scale no doubt arose from a desire to take advantage of "May week," when numbers of visitors are ready and anxious to be entertained. By these, as well as by members of the University and townspeople, the Guildhall was crowded on the occasion of which we speak; and it is but just to say that a more discriminating and appreciative audience has not come under our notice in the course of many years' experience. The programme was a model in its way. It contained enough, but not too much; it presented an agreeable mixture of the novel and familiar, and every item excited more or less a special interest. But a good programme is not the only essential of a good concert; there must be capable performers also, and these the enterprise of the Society did not fail to secure, adding to its own well-trained chorus a capital London orchestra, headed by Herr Straus, the *Milles*. Redeker and Friedlander being solo vocalists, with whom were associated, as representing cultured amateurism, the Rev. L. Borissow, the Rev. Walter Jekyll, and Mr. G. F. Cobb, the energetic and courteous President of the Society. Finally, in Mr. Stanford the concert had a Conductor who, if not yet rich in the experience necessary for a complete performance of his duties, possesses no ordinary ability.

The proceedings began with the Prelude to Wagner's "Meistersinger," respecting which, at a time when reams are being covered with opinions about Wagner and all his works, nothing need be said here. As to the performance, no reasonable person expected that an orchestra brought together with but time for one hurried rehearsal would perfectly interpret so complicated an expression of "festive pomp and warm passion, of open, joyous, mediæval humour." But the Overture was played nevertheless with vigour and dash sufficiently marked to win for it the favour of the audience, who were loud in their applause. Next came a novelty of the highest interest—a Rhapsodie (Op. 53) for alto solo and chorus of male voices by Herr Brahms, performed on this occasion for the first time in England. The German master found the theme of this work in the "Harzreise in Winter" of the great German poet, and has set to music that part of it where Goethe, moved to compassion for a wretched misanthrope encountered in his travels, first describes the condition of the recluse and then appeals on his behalf to the "Vater der Liebe." That an accurate idea of the subject may be formed, we will reproduce a translation of the original text. First, the poet pictures the misanthrope's condition: "But who goes there apart? In the brake his pathway is lost. Close behind clash the branches together; the grass rises anew; the desert engulfs him. Ah! who health the sorrows? Who, if balsam be deathly, and the hate of men from the fulness of love be drained? He that was scorned turned to a scorner; lonely he devours all he hath of worth in a barren self-seeking." The whole of this portion of the extract is set for alto solo and orchestra; the latter, as those who know Herr Brahms's manner will assume, playing a descriptive part not less important than the former. Here, indeed, the master comes, as regards the fashion of his art, very near to the Wagner of "Der Ring des Nibelungen." His vocal music embodies less the influence of melody than the strength of declamation, while the orchestra, treated with breadth of design and vividness of colour, really supplies all the musical effect. We cannot admire the result too much, whether from a technical or suggestive point of view. There is no need to assert Brahms's mastery over the orchestra; but it must be said that in this wild and

gloomy music we have his genius as a tone-painter fully declared. Not a ray of light illumines the dark prospect, and before the end arrives the hearer longs, even amid his interest in the musical *technique*, for change and relief. How happily the change comes, and what a relief it brings with it, when the poet makes his passionate appeal to the Divine mercy: "But if from Thy Psalter, all-loving Father, one strain can but come to his hearing, O enlighten his heart! Lift up his o'erclouded eyes where are the thousand fountains hard by the thirsty one in the desert." After some bars of orchestral music, which show us, so to speak, the first faint flush of morning, Brahms makes his male-voice chorus enter, in close rich harmony with this piteous cry. And here, too, for further grateful contrast with previous desolation, he uses a suave and gentle melody, in itself suggestive of the desired peace. Nothing could be more beautiful or more truly expressive, and when, presently, the solo is again heard, like the voice of an angel pleading before the throne, we feel sure that there can only be one answer, that the eyes of the "thirsty one," no longer o'erclouded, will be lifted up to see the "thousand fountains" and to rejoice. Such are the impressions made by one hearing of the *Rhapsodie*, and without help from any other source. Closer criticism cannot now be given, nor, indeed, is it essential. Enough that Brahms so uses the language of human emotion that emotion responds to it, and whenever music has this effect its great end is attained. The performance was, on the whole, satisfactory. Middle. Redeker sang with intelligence and dramatic force, the chorus left nothing to desire, and the orchestra discharged its most responsible task, if not with the perfection made possible by intimate acquaintance alone, with praiseworthy completeness.

Following this novelty came another, a setting of the Forty-sixth Psalm for soli, chorus, orchestra, and organ, by Mr. C. V. Stanford, the Society's Conductor. As this work receives full attention in the reviewing columns of the present number of *THE MUSICAL TIMES*, any remarks upon its character would be superfluous here, and we have only to speak of its performance and the nature of its reception. The Psalm naturally excited a great deal of interest. Its composer appears to be a favourite in the musical circles of the University, and as he possesses talent which may some day confer upon his Alma Mater a large increase of artistic renown, the eagerness with which his work was heard requires no explanation. Unhappily, the performance was not so good as it might have been with more complete rehearsal, nor was it efficient enough to give the music a fair chance of making the best impression of which it is capable. The solos, entrusted to the artists and amateurs already named, were in a great measure satisfactory, and the choralists, as we need scarcely say, interpreted their Conductor's work with perfect knowledge and zeal; but the orchestra left much to desire, and once, indeed, broke down completely for want of fuller acquaintance with their task. On this account it was impossible not to sympathise with Mr. Stanford, while the fact that, in spite of this, the merit of the work was evident, and the applause it received warm and unanimous, supplied fair matter for congratulation. Mr. Stanford had to reappear in answer to a general "call" and bow his acknowledgments. The programme ended with Schumann's Symphony in D minor (No. 4), than which no more interesting work could have been found as a climax to an interesting concert.

On Tuesday, the 15th ult., the southern division of London choirs in connection with Trinity College, London, assisted at a Choral Festival in aid of the Choir Fund of Holy Trinity Church, Tulse Hill. Service commenced with an arrangement of Tallis in A, throughout which the voices were effectually drowned by the organ. The Psalms were precented and sung to Gregorian tones. It is a tendency not only of the Trinity College choirs, but of most other large choral bodies, to elaborate the so-called "service music" and the Anthem at the expense of the Psalms and Responses. Again, why Gregorian chants should have been selected for this occasion, when everything else was

thoroughly Anglican in character, we cannot imagine. The Magnificat and Nunc Dimittis were sung to a setting in D by Humphrey J. Stark, a festival service containing many passages of remarkable beauty, the fugue at the end of the Magnificat Gloria being a scholarly piece of writing. The anthem, Croft's "God is gone up with a merry noise," was well rendered by the choir. The principal feature of the service was the performance, after the sermon, of Purcell's *Te Deum* (the "St. Cecilia") with organ accompaniment only. The alto solos were taken by Mr. Frost, of St Paul's Cathedral, the tenor by Mr. Stedman, and the bass by Mr. Horscroft, of St. Paul's. The verses were exquisitely sung, and the choruses went without a flaw. The rendering of the tenor solo, "Vouchsafe O Lord," by Mr. Stedman, was perfect and beyond all praise. If we take into consideration not only quality and range of voice, but artistic appreciation and expression, we can go so far as to say that we have never heard this solo so well sung as on this occasion. Mr. Frost and Mr. Horscroft are also entitled to their meed of praise for the admirable performance of their respective solos. The choir was remarkably well balanced, and did its work well throughout. The service was under the direction of Mr. Humphrey J. Stark, Mus. B., who conducted from the lectern; the cantors were Mr. Bonavia Hunt, Warden of Trinity College, and Mr. B. Agutter, Mus. B.; at the organ, Mr. E. H. Birch, Mus. B., Mr. A. Carnall, Mus. B., and Mr. Marchant.

A CORRESPONDENT sends us the following extract from "A Thousand Miles up the Nile," by Amelia B. Edwards: "The leader of the little band, an old man who played the kemengeh, or cocoanut fiddle. The kemengeh is a kind of small two-stringed fiddle, the body of which is made of half a cocoanut shell. It has a very long neck and a long foot that rests upon the ground like the foot of a violoncello, and it is played with a bow about a yard in length. The strings are of twisted horsehair. A more unpromising instrument it would be difficult to conceive, yet our old Arab contrived to make it discourse most excellent music. His solos consisted of plaintive airs and extemporised variations, embroidered with difficult and sometimes extravagant cadences. He always began sedately, but warmed to his work as he went on, seeming at last to forget everything but his own delight in his own music. At such times one could see that he was weaving some romance in his thoughts and translating it into sound. As the strings throbbed under his fingers the whole man became inspired, and more than once when in shower after shower of keen despairing notes he had described the wildest anguish of passion, I have observed his colour change and his hand tremble. He is celebrated throughout the Thebaid, and he is constantly summoned to various large towns to perform at private entertainments."

At Mr. J. B. Welch's fourth Annual Concert, which took place at St. James's Hall on the 10th ult., Mendelssohn's Hymn for contralto voice and chorus (Op. 96) and Schumann's Requiem (Op. 138, performed for the first time in London) were interesting items. Both works were on the whole well rendered, Miss Bolingbroke giving a careful and intelligent reading of the solo portion of Mendelssohn's Hymn; and Schumann's Requiem—in which Miss Anna Williams, Mrs. Bradshaw McKay, Mr. David Strong, and Mr. Edward Wharton were the principal singers—(although severely taxing the powers of the choral body) creating a highly favourable impression. Detailed criticism upon a composition of such importance must, however, be reserved for a future occasion, which, now that the works of this composer are obtaining such wide appreciation in this country, will no doubt be shortly presented. The other vocalists at this exceptionally good concert were Miss Kathleen Grant, Miss Bella Thomas, Mr. Shakespeare and Mr. Santley, Mr. Franklin Taylor being the solo pianist. Mr. J. B. Welch proved an able Conductor.

THE performance of Signor Randegger's Cantata, "Fridolin," at the concert of the Borough of Hackney Choral Association, on the 7th ult., afforded another proof of the excellent manner in which the choir is trained under the

new Conductor, Mr. Ebenezer Prout. The choruses were so ably rendered, both as regards gradations of tone and precision of attack, as to elicit the warmest applause; the unwavering resolution of the Conductor to resist encores, indeed, being the only reason why some were not repeated. We are glad to find that our verdict upon this Cantata, when produced at the Birmingham Festival of 1873, has been fully endorsed by a metropolitan audience; and have little doubt that, as it becomes better known, it will be even more highly appreciated. The solo vocalists were Mrs. Osgood, Messrs. Shakespeare, Fox, and Pope, all of whom were thoroughly efficient, the lady especially creating a marked effect in the air "No bliss can be so great." Mr. Prout conducted with his accustomed care and intelligence.

A MORNING Concert was given by Mr. Osborne Williams at St. George's Hall on the 16th ult., when the following artists assisted: Miss Annie Sinclair, Miss Arabella Smythe, Madame Osborne Williams, Messrs. George Perren, Stedman, Maybrick, Thurley Beale, and Blagrove. Two new compositions of the concert-giver were performed—a duet for contralto and tenor, "Behold the warrior-bard depart," capitolly sung by Madame Osborne Williams and Mr. George Perren; and a very effective "Valse de Concert," played by the composer—both of which were received with considerable favour. Among other successful performances may be mentioned: "Lovely Spring" (W. Coenen) by Miss Annie Sinclair, "Ah, si ben mio" (Verdi) by Mr. George Perren, "My love" (Henry Parker) by Mr. Thurley Beale, "My boyhood's dream" (Hatton) by Mr. Maybrick, "I'll crown thee Queen" (B. Tours) by Mr. Stedman, and the concertina solos played by Mr. Blagrove. Messrs. Wilhelm Ganz and Henry Parker conducted with their usual ability.

On the evening of Wednesday the 16th ult. a highly interesting service was held at St. Mary's Church, Haggerston: Mr. C. J. Frost, Mus. B., Cam., directed the music and also presided at the organ. The most important parts of the service consisted of Smart's well-known and elaborate service in F, a very telling Festival Anthem by C. J. Frost, and Goss's "Praise ye the Lord," all of which were rendered with commendable precision and taste by the choir. At the conclusion of the service Mr. Frost gave an organ recital, the selection including a Sonata of Mendelssohn and a Fugue of Bach, and the performer's Sonata in A flat major and Offertory in G minor, his playing evidencing much skill and artistic feeling. Mr. Grizelle, who formed the only addition to the choir, sang Sullivan's "Come, ye children," and Mendelssohn's "Then shall the righteous," with considerable taste, and also successfully rendered the tenor solo in Mr. Frost's anthem.

MISS AGNES ZIMMERMANN'S Concert at St. James's Hall on the 3rd ult. was remarkable, as usual, for the absence of any attempt to seize the opportunity for exhibiting her own powers as a composer; for, with the exception of her clever Suite for pianoforte, violin, and violoncello, no work from her facile pen was contained in the programme. In Schumann's Fantasia, Op. 17, Miss Zimmermann's refined style and artistic feeling were most effectively displayed, and also in the pianoforte part of Brahms's Trio, with which the violin and horn (although ably played by Messrs. Straus and Wendland respectively) scarcely seemed to sympathise. Beethoven's Trio in B flat (Op. 97), for pianoforte, violin, and violoncello, was finely rendered by Miss Zimmermann, Messrs. Straus and Daubert; and the singing of Mdlle. Redeker, who was encored in a song by Klengel, completed one of the best classical concerts of the season.

The last of the admirable series of Concerts of Chamber Music, under the direction of Mr. J. S. Shedlock and Herr Polonaski, was given at the Rooms in Allen Street, Kensington, on the 23rd ult., the first part of the programme consisting chiefly of the works of Bach; the second part being devoted to Handel. The instrumental portion was sustained by Mdlle. Tesche, Messrs. Shedlock, Polonaski, Henri Lutgen, Amor, Bailey, Hann, Trust, and

Rendall, whose artistic performances were thoroughly appreciated. The vocalists were Miss Mary Davies, Mdlle. Rosa, Mr. Stedman, and Mr. George Fox, prominent among whose solos were "My heart, ever faithful" (Bach), Miss Mary Davies; "Where'er you walk" (Handel), Mr. Stedman; "O ruddier than the cherry" (Handel), Mr. George Fox. Mr. E. H. Birch, and Mr. George Hooper conducted.

THE programme for the next meeting of the Three Choirs, at Gloucester, will be unusually interesting. After the full choral service on the first day, "Elijah" will be given; on the second day Bach's "Passion" (St. Matthew) and Beethoven's "Engedi" in the morning, and selections from the "Creation" and "St. Paul" in the evening; on the third morning Brahms's "Requiem," Wesley's "Wilderness," and the "Lobgesang;" and on the last morning the "Messiah." The Concerts at the Shire Hall will take place on the first and third evenings, when, amongst other pieces, Gade's "Crusaders" and Schumann's "Paradise and the Peri" will be performed. The vocalists engaged are Mdlle. Titiens, Miss Löwe, Miss B. Griffith, Madame Patey, Messrs. E. Lloyd, Cummings, Maybrick, and Santley. The Festival will commence on the 4th of September.

On the 2nd ult. Miss Ellen Horne gave a concert at St. James's Hall, when she was assisted in the vocal department by Miss Annie Butterworth, Madame Poole, Miss Kate Baxter, Mr. H. Guy, Mr. E. Lloyd, Mr. Chaplin Henry, Mr. A. Caink and Mr. Thurley Beale; Mdlle. Cecilia Brousil (violin), and the band of the Royal Horse Guards. The singing of "The Cantinier" (Balfe) by the concert-giver, "The Bailiff's Daughter" by Miss Kate Baxter, "Luna, veil thy light" (C. E. Tinney) by Mr. H. Guy, "I'll sing thee songs of Araby" (F. Clay) by Mr. E. Lloyd, "Largo al factotum" by Mr. A. Caink, and "I fear no foe" (Pinsuti) by Mr. Chaplin Henry, were received with much enthusiasm, several encores being awarded. Sir J. Benedict, Mr. A. Gilbert, Mr. H. Parker, Mr. C. E. Tinney and Mr. T. G. B. Halley were the Conductors.

THERE is every prospect of the approaching Handel Festival at the Crystal Palace being in all respects one of the most successful yet given. How the solo portions of the works to be performed will be rendered may be judged by the fact of Madame Adelina Patti, Mdlle. Albani, Madame Lemmens-Sherrington, Madame Edith Wynne, Madame Patey, Mr. E. Lloyd, Mr. Vernon Rigby, Mr. Cummings, Signor Foli, Herr Henschel, and Mr. Santley having been already engaged. The band and choir will number about 4,000 executants; the solo organ performances will be by Mr. Best, and Mr. Willing will preside at this instrument during the Oratorios. As we stated in our last number, Sir Michael Costa will, as usual, be the Conductor.

MR. J. PARRY COLE'S Fourth Variety Concert took place on the 3rd ult., at the Langham Hall, when he was assisted by the Misses Cora and Marie Stuart, Miss Susanna Cole, Messrs. Wallis Moylan, E. F. H. Burton, Frederick Chatterton, and other artists. Miss Cole received an encore for her rendering of Bishop's "Tell me, my heart," and the Misses Cora and Marie Stuart were highly successful in some duets by Mendelssohn and Kücken. The singing of Mr. Wallis Moylan was much admired, and Messrs. Burton and Saltoun were also well received in their respective songs. The instrumental solos were well given by Herr Rosenthal, Herr Henri Lutgen, Mr. Sydney Smith, and Mr. Frederick Chatterton. Mr. Cole was an efficient accompanist.

A VERY successful Concert was given, on the 25th ult. in the Schoolroom of All Saints Church, Kensington Park, one of the most prominent features being the admirable singing of twelve of the choir boys, especially in Mendelssohn's duet "I would that my love," the precision and intonation in this performance reflecting the highest credit upon their trainer, Mr. E. H. Birch. Miss Annie Butterworth and Mr. Stedman obtained encores for the "Lady of the Lea" (Smart) and "The dear long ago" (Julia Woolf), and

Mrs. Florence Saunders made one of the best points of the evening by her careful playing of Liszt's transcription of the "Prophète." Much of the success was due to the excellent conducting of Mr. E. H. Birch.

A CONCERT in aid of the Royal Kent Dispensary was given at the New Cross Public Hall on Thursday, the 3rd ult. The vocalists were Miss Matilda Roby, who was deservedly encoired in both her songs, Miss Webb, Mr. G. F. Jefferys, Mr. H. E. Milner, and Madame Anna Jewell, who created a most favourable impression by her admirable singing of Schubert's "Marie" (encored) and Arditi's Valse. Mr. W. A. Adam played a flute solo, and Mr. Harry Brett a solo on the euphonium. The gem of the evening was Beethoven's Trio for pianoforte, clarinet, and violoncello, played by Mrs. Harry Brett, Mr. George Webb, and Mr. T. Serjeant.

ON Wednesday evening the 16th ult. the Oratorio "Elijah" was given in the Downs Chapel, Hackney, under the direction of Mr. E. J. Wallis, who conducted. The soloists were Madame Clara West, Madame Poole, Mr. Stedman, and Mr. George Fox, all of whom acquitted themselves in a highly efficient manner. The choir showed the result of excellent training, the choruses being given with much precision. The accompanists, Mr. Henry Parker on the piano, and Mr. R. Hainworth on the harmonium, contributed much to the success of the evening.

THE sixth Concert of the Mozart and Beethoven Society took place on the 16th ult., the first part being devoted entirely to compositions by these masters. The second part consisted of miscellaneous works by modern composers. The artists were Mdlle. Nellini, Madame Elma, Mdlle. F. Rocca, Madame A. Roche, Mr. E. E. Granville, Mr. H. Pyatt (vocalists); Miss Lillie Albrecht, Herr Max Laistner, and Herr Hause (piano); Herr Otto Booth (violin), Herr Schuberth (violoncello), Mr. H. A. Chapman (flute), and Madame Sievers (harmonium). Herr Schuberth conducted.

A CLEVER little comedy, by Mr. Burnand, entitled "No. 204," with some graceful music written by Mr. German Reed, has been produced with much success at Mr. and Mrs. German Reed's entertainment. It is exceedingly well sung and acted, by the Misses Holland and Braham, Messrs. A. Reed and Law. The programme also contains a new sketch by Mr. Corney Grain, illustrative of the troubles experienced by a young married couple at their first dinner-party, which enables the artist to exhibit his powers of imitation, and command of the pianoforte. Mr. George Gear is a very efficient accompanist.

ON the 18th ult. Mr. Theodore Drew gave a very successful evening concert at the Ladbroke Hall, Notting Hill, assisted by Miss Mary Davies, Miss Van Senden, Mr. Redfern Hollins, Mr. Stedman, Mr. T. Ley Greaves, Mr. Thurley Beale, vocalists; and Mr. George Clinton, clarinet; Mr. J. Munro Coward, American organ; with Mr. Julian Edwards, Conductor. The efforts of the *bénéficiaire*, both artistically and in the provision of an admirably selected programme, were highly appreciated by a large audience.

THE Concerts of Herr Hermann Franke, at the Royal Academy of Music, which concluded on the 8th ult., have been of so high a character as to make the lovers of classical music hope for a continuance of such model performances at the earliest opportunity. At the last concert the absence of Herr Wilhelm, from indisposition, sadly deranged the programme; but a very excellent selection, including the solo playing of Herr Hausmann on the violoncello and that of the concert-giver on the violin, thoroughly gratified the large audience assembled.

THE third season of the Organ Recitals at the Bow and Bromley Institute, which concluded on the 30th April, has been in the highest degree successful, not only in regard to the attendance at each performance, but as evidencing the fact of the growing interest taken by our leading organists in the attempt to popularise the works of the

best composers for the instrument. The Recitals will be continued next season, when there can be little doubt that they will meet with even increased support and appreciation.

AN excellent concert was given by Mdlle. Ida Henry in the Concert-room of the Royal Academy of Music on the 15th ult. The principal feature in the programme was the artistic performance of the *bénéficiaire*, who, in Mendelssohn's Prelude and Fugue in E minor, a pianoforte Quartett of Schumann (in which she was ably assisted by MM. Viardot, Zerbini, and Daubert), Chopin's "Polonaise Brillante" (with Herr Daubert), and several other works of more or less importance, elicited warm and well-deserved applause. The vocalist was Mdlle. Redeker.

A SPECIAL Service in aid of the Choir Benevolent Fund will be held in St. Paul's Cathedral on Thursday evening the 28th inst. The Choir will consist entirely of professional singers, being composed of members of the St. Paul's, Westminster Abbey, and Chapel Royal Choirs, together with members of most of the Cathedral Choirs in England. The occasion being Coronation Day, opportunity will be given for an unusually fine rendering of Handel's "Zadok the Priest," which we hear is to be included in the Service.

WE regret much to announce the decease of the Rev. John Roberts, whose letter respecting the authorship of the tune "St. Mary" appeared in our last number. He was not only a zealous promoter of choral music in the Principality, but an able critic (two musical periodicals being under his editorship); and his judgment in matters connected with the art may be estimated by the fact of his being engaged as musical adjudicator in the *Eisteddfodau*, and most of the national festivities. He died at the age of fifty-four, after a brief illness.

MR. GEORGE SHINN, with the assistance of the St. Matthew's Choral Society, gave an evening concert at the Angell Town Institution, Brixton, on the 8th ult. The programme was of a varied and popular character, and was very well rendered, the solo vocalists being Miss Jessie Jones, Mr. Dudley Thomas and Mr. E. J. Bell; and the accompanist Mr. S. Fisher. Instrumental trios were contributed by Mr. James Turner (violin), Mr. H. A. Hawkins (violoncello), and Mr. Shinn (pianoforte).

THE Caxton Celebration will be appropriately inaugurated by a special Service in Westminster Abbey on the 2nd inst., at which Mendelssohn's "Lobgesang" will be performed as the Anthem. There will be a full orchestra and an increased choir, the whole being under the direction of Dr. J. F. Bridge, who has also contributed a setting of the Magnificat and Nunc Dimittis for the occasion. The service will commence at 3 o'clock and the Dean will preach the sermon.

THE City Temple Choral Society gave a very successful concert in the City Temple on the 17th ult. The programme consisted of sacred music only. The anthems and choruses were excellently rendered by the members of the Society, and the solos by Mrs. Parker and Mr. James were much appreciated. The tenor (whose name did not appear) was most deservedly encoired for his excellent rendering of "Waft her, angels." Mr. Minshall presided at the organ and played with skill several solos.

THE mass of evidence communicated to us respecting the "Cuckoo's call" during the past month is just as contradictory as we should have supposed, some declaring that the notes are a major third, some a minor third, some a minor second, and others asserting that the sounds are too indefinite to be written down at all. We have inserted a representative letter on the subject, and must now release our correspondents from the duty of further criticism on the bird's performance.

THE members of the St. Michael's Choral Society, Southwark, under the conductorship of Mr. George Winfield, gave their second concert of the season in the St. Michael's Schools on Tuesday, the 1st ult. The programme consisted of part-songs, duets, and solos. The

Words from an Old Collection.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegro.

TREBLE. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

ALTO. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

TENOR (Sve. lower). All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and

BASS. All a-round in fai-ry ring, Thus we dance and thus we sing. Trip and go, . . .

Allegro.

PIANO. $\text{♩} = 72$.

go, to and fro, Trip o'er the village green. All a-round . . . in fai-ry

go, to and fro, Trip o'er the green. All a-round in fai-ry

go, to and fro, Trip o'er the village green.

. . . trip and go, to and fro, Trip o'er the green. All a-round in fai-ry

ring, Thus we dance and thus we sing. Trip and

ring, All a-round . . . in fai-ry ring, Thus we dance and thus we sing. Trip and

All a-round in fai-ry ring, Trip and

ring, All a-round in fai-ry ring, Thus we dance and sing. Trip and go, to and

go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro,
 go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the

pp *f*

Trip o'er the vil - lage green, trip, trip, trip o'er the vil - lage green.
 Trip o'er the vil - - lage green, trip o'er the vil - lage green.
 o'er the vil - lage green, . . . trip, trip, trip o'er the vil - lage green.
 vil-lage green, the vil - lage green, . . . trip o'er the vil - lage green.

f

By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the
 By the moon we sport and play, With the night be - gins our day, By the

p

moon we sport and play, With the night begins our day; While we frisk, the dew doth

moon we sport and play, With the night begins our day; While we frisk, the dew doth

moon we sport and play, With the night begins our day; While we frisk, the dew doth

moon we sport and play, With the night be - gins our day; While we frisk, the dew doth

fall, Trip it, lit - tle ur-chins all; Light - ly as the humming bee,

fall, Trip . . it, lit - tle ur-chins all; Light - ly as the humming bee, the hum -

fall, Trip . . it, lit - tle ur-chins all; Light - ly

fall, Trip . . it, lit - tle ur-chins all; Light - ly

the humming bee, the hum

ming bee, the hum

as the humming bee, the hum

as the humming bee, the hum

dim. pp

- ming bee, *f* Two by two, and three by three, *p* So we
 - ming bee, *mf* and three by three, two by two, and three by three,
 - ming bee, *mf* . . . Two by two, and three by three, two by two, and three by three,
 - ming bee, *mf* Two by two, and three by three, two by two, and three by three,
 frisk with mer-ry glee, *pp e stacc.* so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry glee, *p* so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry glee, *pp e stacc.* so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry glee, *pp e stacc.* so we frisk with mer-ry, mer-ry glee, we
 So we frisk with mer-ry, mer-ry glee, we
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with
 frisk with mer-ry, mer-ry glee, we frisk with mer-ry, mer-ry glee, we frisk with

mer - ry glee. All a-round in fai - ry ring, Thus we dance and thus we
mer - ry glee. All a - round . . .
mer - ry glee. All around, Thus we dance and thus we
mer - ry glee. All a - round . . .

sing; Trip and go, to and fro, Trip o'er the village green; All a - round . .
Trip and go, to and fro, Trip o'er the green; All a -
sing; Trip and go, to and fro, Trip o'er the village green;
. . . Trip and go, . . . to and fro, to and fro, Trip o'er the green; All a -

in fai - ry ring, Trip and
- round in fai - ry ring, All a - round . . . in fai - ry ring, Trip and
All a - round in fai - ry ring, Trip and go, to and
- round in fai - ry ring, All a - round in fai - ry ring, Trip and

go, to and fro, trip and go, to and fro, Trip
 go, to and fro, trip and go, to and fro, Trip
 fro, trip and go, to and fro, trip and go, to and fro, trip and go, to and fro, Trip o'er the
 go, to and fro, trip and go, to and fro, Trip o'er the

pp *f* *pp* *f*

Trip o'er the vil-lage green, the vil-lage green, trip, trip, trip o'er the
 o'er the vil-lage green, . . trip o'er the green, . . trip, trip, trip o'er the
 village green, trip o'er the green, . . the vil-lage green, trip, trip, trip o'er the
 Trip o'er the vil-lage green, trip o'er the vil-lage green, trip o'er the

f *pp* *f*

green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.
 green, trip o'er the green, trip o'er the green.

p *rall.* *p* *rall.* *p* *rall.* *p* *rall.*

principal vocalists were the Misses A'Bear, Tapp, Earthy, O'Bray, Collins, Messrs. Irons, Cooke, and Mott. Mr. J. Finister, organist of St. Michael's Church, accompanied throughout the evening.

On the 24th ult. a Concert was given at the Town Hall, Stratford, in aid of the Building Fund of the West Ham Infants' School. The vocalists were Madame Ernst and Mr. Stedman. Mr. H. J. Stark was much applauded for his admirable pianoforte-playing. There was an orchestra, under the direction of Mr. T. C. Hutton, and the accompaniments were played by Dr. Hinton and Mr. H. J. Stark.

On Tuesday evening, the 8th ult., Haydn's Oratorio, "The Creation," was performed at the Trinity Presbyterian Church, Kentish Town, with great success. The principal singers were Miss Cattermole, Miss Wrenn, Mr. Monk, and Mr. Bridge; Miss Minnie Paul presided at the grand piano. The solos and concerted pieces were excellently rendered, and the chorus was both numerous and efficient. Mr. E. Cympton conducted with his usual care.

WE regret to learn that Mdlle. Titiens is seriously ill. She has undergone a painful operation, and is now lying in a precarious state. It need scarcely be said that the whole musical public will earnestly pray for the speedy recovery of an artist who has for so many years not only been a leading attraction on our operatic stage, but an indispensable requisite at all the principal musical performances in this country.

THE annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place on the 4th ult. at St. James's Hall, under the conductorship of Mr. W. G. Cusins. The principal vocalists were Mrs. Osgood, Miss Bolingbroke, Madame Patey; Messrs. Cummings, Guy, Wadmore, and Lewis Thomas. There was an excellent choir, and an efficient band led by Mr. Willy.

ORGAN Recitals by Mr. W. T. Best on the great organ at the house of Mr. Holmes, Primrose Hill, have taken place weekly during the past month. Varied programmes have been selected, much to the satisfaction of those who take pleasure in this branch of the art, and who enjoy but few such opportunities of gratifying their taste.

HANDEL'S Oratorio "Esther" was performed by the Brixton Choral Society, under the direction of Mr. W. Lemare, on the 14th ult. The vocalists announced were Miss Kate Thomas, Mdlle. Helene Arnini, Messrs. J. Merrington, J. R. Jekyll, and J. Hutchinson; Mr. J. G. Boardman presiding at the organ.

WE have received from Mr. E. S. Palmer, of 30, Duke Street, St. James's, an etching of Herr Wagner by Leon Richeton. The characteristic features are well brought out, and the portrait will doubtless be appreciated by the many admirers of the master.

THE gross proceeds of the concert given on Easter Monday at the Albert Hall by Messrs. Nurdin and Peacock, in aid of the funds of the Cheesemongers' Benevolent Institution, amounted to £1,115 11s., which sum has been handed to Mr. John Corderoy, the treasurer.

WE understand that H.R.H. the Prince of Wales has been pleased to give his name as patron to the Choir Benevolent Fund.

A SERIES of Promenade Concerts, under the conductorship of M. Rivière, was commenced at the Queen's Theatre on the 19th ult.

REVIEWS.

Cinq-Mars. Opera en quatre actes. Poème de Paul Poirson et Louis Gallet. Musique de Charles Gounod. [Schott and Co.]

M. GOUNOD has shown himself more willing to oblige his friend M. Carvalho than solicitous for his own reputation. On the accession of the manager to the throne of

the Opéra-Comique, the composer agreed to write for him an opera under conditions hardly allowing the best results. There was a real or fancied need for haste, and in six and twenty days after receiving the libretto M. Gounod had his score ready. We can admire the pluck and perseverance which alone made this result possible, and must look with satisfaction upon the fertility of ideas and fluency of expression to which the new opera bears witness. But whether a composer is justified in working under such conditions presents itself as a distinct question, the answer to which must be largely determined by the result of his labours. We do not censure Handel for writing the "Messiah" in three weeks, but were that oratorio a failure we should say of its author "Served him right." In like manner, whatever falling-off there may be in "Cinq-Mars" from the standard of M. Gounod's former works presents so much reason for blame as regards his submission to the circumstances imposed upon him.

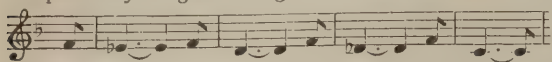
The authors of the libretto were bold in undertaking to construct a book out of Alfred de Vigny's Romance. To make a drama from a novel is one of the most difficult of literary tasks; but to make a *lyric* drama with such materials is almost hopeless, because of the narrow limits entailed by musical exigencies. This, however, MM. Poirson and Gallet have done as successfully as could be expected, and their book may satisfy the French public, who know De Vigny's Romance well and are able to supply from recollection of its characters and incidents everything that the librettists were compelled to omit. But the case is different outside France and among those who do not keep themselves *au courant* with Gallic fiction. Our English public, for example, would have some difficulty in comprehending the operatic story. But it may be said that operatic stories are seldom comprehended. That is true, no doubt, and worth taking into account when estimating the chances of "Cinq-Mars;" but, on the other hand, the architect who, building a blind man's house, neglected symmetry and proportion, could scarcely plead the affliction of his employer in excuse.

The opera opens with a brief introduction beginning Adagio and containing a March (Andante) of solemn expression, destined to reappear at the crisis of the tragedy. Here is its leading phrase:—

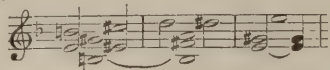


The curtain then rises upon the chateau of the mother of Cinq-Mars, who has been summoned to Court by the all-powerful Cardinal, and we hear the assembled guests debating whether he should cultivate the favour of King or Minister. In this chorus (for tenors and basses) we recognise M. Gounod's happiest style. Among the visitors at the chateau is De Thou, the most intimate friend of Cinq-Mars, who is questioned by him as to his evident preoccupation of mind, and charged with being the lover of Princess Marie de Gonzague, also a guest then present. Cinq-Mars admits the soft impeachment, and laments the fate that tears him from his idol. Going on to wonder what destiny awaits him, he opens a book at random to divine it from the first lines which meet his eye. Then the friends eagerly read, in alternate phrases, the following:—"The high priest said to them, 'Sacrifice to the gods,' and the people, regarding them in silence, saw upon their faces already a celestial radiance. Calmly the two martyrs held each other's hand. The youngest then said, 'I fear to see thy blood. Let me die first, O my brother.' 'It is right, O Gervais, that I come after thee, for I have greater strength to see thee suffer.' They were soon struck with the same sword, and their blood mingled in the same grave." Undaunted by this sinister passage, the friends exclaim, "To live or die, what matters! God will strengthen us against fate. So be it." At that moment Father Joseph, the Cardinal's emissary, enters, and his echoing "So be it" ends the scene. There is a great deal to admire in the duet of the friends, especially where the reading occurs, the monotone

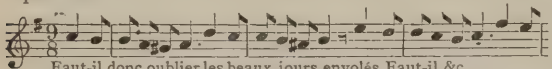
of the voice gradually rising as the climax approaches, accompanied by a lugubrious figure:—



More and more intense becomes the passion till, at the reference to the blood of the martyrs, the subjoined phrase strikes the ear:—



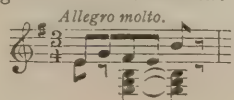
and should be remembered as one of the *leit-motives* of the opera. Father Joseph has come to inform Marie that she is to marry the King of Poland, and an *ensemble* expresses the varied emotions with which the news is received. Passing this as containing nothing notable, and observing that at its close Cinq-Mars obtains from Marie the promise of a secret interview before they part, we come next to a chorus, "Allez par la nuit claire," of a simple unpretending character, and, after it, to the scene of the interview. Marie is the first to appear, wondering at the "audacious words" she has obeyed, and then breaking into an impassioned strain:—"O silent and resplendent night, fill my heart with thy peace and sweetness." Here M. Gounod is at his best. The music is not unsuggestive of that in which Marguerite ("Faust") at the window pours out her love-sick soul, and therefore its beauty at once finds acknowledgment. But, indeed, we know few things outside the love music of Wagner more sensuously exciting or more fascinating alike to ear and mind. Cinq-Mars now enters, declares his affection, and appeals for a favourable answer to the remembrance of the past. Here we come upon another representative theme:—



Faut-il donc oublier les beaux jours envolés Faut-il &c.

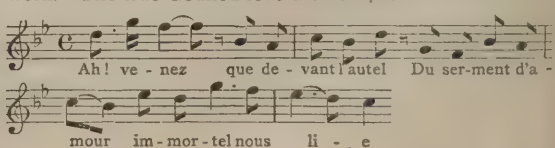
while the whole passage is remarkable for its acute expression. Marie, echoing the strain, bids Cinq-Mars be strong, for he is loved in return, and the act closes with a passionate though brief farewell.

The second act takes us to the Court of Louis XIII., and opens with a scene for Marion Delorme and the nobles, who sing her praises only to hear from the lady in return that the Cardinal contemplates exiling both her and her companion Ninon l'Enclos. One of the courtiers, Fontailles, thereupon expresses his idea of the condition of Paris without such fair attractions, doing so in a characteristic *chanson* with chorus, "On ne verra plus dans Paris." Taking advantage of their chagrin, Marion suggests revolt against the Cardinal, and invites her friends to a *fête* at which the project can be discussed. Passing over a short but brilliant March played while the king traverses the scene, we next find the courtiers congratulating Cinq-Mars upon his appointment as Grand Ecuyer; but our hero is happier than they know of, Louis having consented to his marriage with Marie, not suspecting the designs of his all-powerful Minister. The courtiers' chorus, "Ah! Monsieur le Grand Ecuyer," is one of the best things in the work, being full of spirit, point, and humour. As they depart, Marie enters, and in the course of their interview Cinq-Mars sings a Cavatina, "Quand vous m'avez dit un jour," declaring his resolve to overcome every obstacle, "si ce n'est la mort," that may hinder their union. This song is not remarkable, being, indeed, of a commonplace order. As it closes, Father Joseph appears, like an embodied spirit of evil. Again he delivers an unwelcome message with many expressions of regret. The Cardinal bids Cinq-Mars resign his pretensions to the lady's hand, albeit the King had given them royal sanction. Marie at once bursts into a passionate invective against Louis; her theme being accompanied by an energetic "figure" for the orchestra:—



At its close Cinq-Mars asks by what right the Cardinal so decrees, and declares he will not obey. The priest warns him that anger is a bad counsellor; but Cinq-Mars persists, and the scene ends with an energetic and exciting *ensemble*, the lovers declaring mutual constancy, while Father Joseph bids them look for a fatal *dénouement*. The next scene is laid at the house of Marion Delorme what time a *fête à la Watteau* takes place, and is introduced by an orchestral movement quite in the "powder and pigtail" style, one such as Rameau might have written. A dialogue for the hostess and Fontailles ensues, chiefly notable on account of a pretty accompanying theme for the strings. Following this comes the masque of "Clélie," with which Marion entertains her guests, and throughout which M. Gounod affects the style of the Watteau period. First we have a chorus and air, "Belle dont le sourire;" next a divertissement consisting of a *Shepherds' Dance*, a pantomime with chorus, "Aminthe est sauvage," several ballet movements of a fanciful character, a sonnet, "De vos traits mon âme est navrée," and an air and chorus, "Parmi les fougères." The music of all this we do not hesitate to call charming in its quaintness and old-world grace. M. Gounod has very happily caught the spirit as well as the form of his model, while the effect produced is heightened by contrast with modern surroundings. Moreover, the idea of the masque deserves approving recognition. It affords a relief to the prevailing gloom of the work, and relaxes the tension at which elsewhere mind and feeling are alike kept. The masque ended, very serious business begins. The courtiers disaffected to the Cardinal await the coming of Cinq-Mars, who presently arrives and delivers a spirited harangue, the burden of which is "The King reigns no longer. The Cardinal is master. It is time that king and country were avenged." All echo the cry in a short but energetic chorus, "Oui, le sang répandu nous demande vengeance;" after which Cinq-Mars proceeds to give details of his scheme, and the chorus is repeated with even more emphasis. As it ends, De Thou appears on the scene, and Cinq-Mars warns him to retire, but without avail. He will stand by his friend, while indignantly protesting against the alliance with Spain which forms part of the conspirators' project. In strong terms he begs Cinq-Mars not to be guilty of treason against his country, but the other conspirators demand the treaty, and the instant carrying out of their plot. Cinq-Mars consenting, the act closes with a repetition of the chorus "Oui, le sang répandu." Upon this part of the work M. Gounod has lavished all his care, not without good results, if, as we think, he has fallen short of the best. The music is always energetic and expressive, but it lacks individuality and never rises to the height of an inspiration. Luckily the dramatic interest is great, and the attention it claims diverts notice from shortcomings which otherwise could not be overlooked.

The third act opens with an orchestral introduction and chorus, "Le fanfare éveillée," which, being of a conventional hunting type, may pass without comment. Following it comes the trio of betrothal. The lovers determine, before separating, to consecrate themselves to each other, and Marie, guarded by De Thou, is brought to the appointed chapel, where she is joined by Cinq-Mars and those concerned with him in the dangerous enterprise upon which he has embarked. Beyond question the trio (for Marie, Cinq-Mars, and De Thou) ranks among the gems of the work. The true Gounod love-theme is here—



—with which is contrasted the solemn blessing of De Thou, given just when, with sinister purport, the phrase already quoted in connection with the martyrs reappears. Like most of the numbers the trio is not expanded, and when it ends we instinctively wish that M. Gounod had made more use of such materials. The betrothal takes place to

the music of the almost funereal march forming part of the introduction (No. 1), and as all retire from the scene to enter upon the revolt we hear once more the passionate theme of the trio. These proceedings have had an unsuspected witness in Father Joseph, who now comes forward, and in an air, "Dans un trame invisible," gloats over the fate that awaits Cinq-Mars. The music of the song is full of character and, properly executed, must make its mark. At the close Marie enters, to be accosted by the priest, who warns her against Cinq-Mars, whom he accuses of interested motives. Marie indignantly protests, but Father Joseph goes on to reveal the project upon which Cinq-Mars has entered, and to say that nothing short of her renunciation of his love can save the rebel from death. Marie remains firm, and the scene ends, after a passionate *ensemble*, with a suggestion of the now familiar, though always sinister, March. At this moment hunting music is heard behind the scenes, and presently the king enters to the strains which accompanied his first appearance. Louis begs a favourable answer for the envoy of the Polish ruler. Once more the dramatic situation becomes intense. Marie knows not what to do. Her own love, the muttered behests of the priest, and the wish of the king distract her, till Louis solemnly commands the ambassador to salute her as his queen. Then the joyous hunting chorus breaks forth again and ends the act.

We now approach the catastrophe. When the curtain rises for the last time it does so on the prison of Cinq-Mars and De Thou, who are under sentence of death. Cinq-Mars dwells upon his love, while his friend bids him think of heaven. But this he cannot do. The orchestra reminds us that he goes back to the scene of the first interview with Marie, and then he gives expression to his feelings in a Cavatina, "O chère et vivante image," the music of which, written in M. Gounod's most passionate style, ought to become popular both among professional and amateur tenors. The melody is most touching and expressive, while its accompaniment overflows with rich effects. Marie now appears, and the intense feeling of the Cavatina is carried on into a Duet, "A ta voix le ciel s'est ouvert." For the latter, however, we care much less than for the former. It has merit, but lacks the nobility of character demanded by the situation. Marie brings tidings of a project for the deliverance of the friends, which is to be attempted on the morrow, and at once Cinq-Mars becomes radiant with hope, exclaiming as the Princess retires, "My heart overflows with infinite joy." But the morrow never comes. Steps are heard without, and, as the gloomy March once more strikes the ear, the friends are summoned to meet their doom. Then they recall the reading of the extract, and repeat "They were soon struck with the same sword and their blood mingled in the same grave." Before passing out to the block, they offer a united prayer, "Seigneur, soutiens notre âme," the music of which is as simple and devotional as, under such circumstances, it ought to be. That done the March is again heard, and the curtain slowly falls as the prisoners are led away.

We need add but little to these details in the way of general remarks. "Cinq-Mars" is not one of M. Gounod's best operas, but it contains much music of high interest on the score either of absolute beauty or dramatic truth. The whole work therefore deserves attention, and we sincerely hope that some spirited *entrepreneur* will give English amateurs the opportunity of judging its merits.

God is our Hope and Strength. (Psalm xlv.) Set to music for Soli, Chorus, Orchestra, and Organ, by C. Villiers Stanford. (Op. 8.) [Novello, Ewer and Co.]

The composer of this Psalm is one of those young musicians who, either because they fancy themselves to be, or actually are, the possessors of great powers, attempt proportionate feats. We do not know all the seven works which precede it, but we are fully aware that Mr. Stanford has set himself a lofty ideal, and wastes none of his ability upon mere "pot-boilers." He is an earnest follower of the art, not, Judas-like, for the material good to be got out of it, but because being naturally an artist he cannot well help himself. We say this with boldness, since it is the only inference derivable from the fact that the young Cam-

bridge graduate works perseveringly at the creation of music which, while it may bring him future fame, can do little in the way of present profit. Here then we start upon good terms with our composer. Youthful enthusiasm in a noble cause is always pleasant to look upon, and even when it becomes the parent of rashness, and entails all the penalties of zeal in excess of knowledge, we regard it with kindly interest and wish it well.

Not without concern do we open the pages of this Psalm, for we have asked ourselves, Will it ostentatiously proclaim its independence of Mendelssohn, or reflect that master's style and spirit? One or the other seemed inevitable, it being difficult to imagine any one sitting down to write such a work without Mendelssohn before him, either as something to be avoided or copied. The author of "As the hart pants" takes up the whole field of psalmody in its most expanded and important form, so that to ignore him when labouring in the same department is as difficult as to be heedless of Sebastian Bach in the region of organ fugues. But Mr. Stanford has avoided Scylla without falling into Charybdis. True, his work gives some indication that he has studied Mendelssohn; but generally speaking we recognise in it a successful avoidance of mere copying—the slavish reproduction of another man's mode of thought and language. This is in itself justification enough for the production of the Psalm. Mr. Stanford has divided his work into five numbers, certain of which are so subdivided that changes of key, rhythm, or *tempo* occur with more than usual frequency. But, on the other hand, unity is secured by the now familiar device of employing leading *motives*, which, occurring again and again at proper times and under fitting conditions, give the entire musical structure the compactness and consistency of a logical argument. The chief of these *motives*—

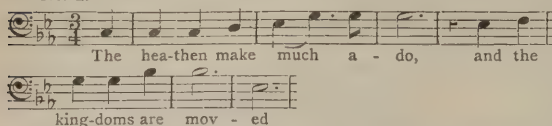
No. 1.



—is announced by the brass at the very outset, after the pattern set by Mendelssohn in his "Lobgesang," and by Schumann in his First Symphony. Here we have the central thought of the entire orchestral introduction (fifty-three bars), and also the theme of the opening chorus in fugue style: "God is our Hope and Strength." With reference to the contrapuntal writing in this number and elsewhere throughout the Psalm, we would suggest to Mr. Stanford the desirability of either avoiding mere counterpoint altogether in favour of the art which is descriptive rather than scholastic, or of giving counterpoint such a development and character as make it interesting *per se*. Fugues that are not fugues, and passages of imitation succeeding each other without design, have but small attraction and should be sparingly used; whereas counterpoint modelled on acknowledged forms and fully carried out *secundum artem*, while not incompatible with effects higher than those arising from technical skill, as many illustrious examples prove, exercise a power of which the musician may legitimately avail himself. In this particular instance we think Mr. Stanford would have gained by the introduction of a regular fugue—admitting the need of contrapuntal writing at all—employing the *ensemble* on the words "Therefore will we not fear" as an impressive climax. The *ensemble*, by the way, shows that its composer can handle masses with considerable effect gained by natural means. We may refer above all to the closing bars, in which, after much *sturm und drang*, the episode leads impressively to a resumption of the original theme and its contrapuntal treatment, which are this time presented with some considerable variations. No. 2, following No. 1 without a break, is a quartett *andante con moto*, in G major, having as its distinctive orchestral feature a series of flowing passages for strings, no doubt suggested by the words: "The rivers of the flood thereof shall make glad the city of God." The accompaniment throughout is picturesque and suggestive, and contributes equally with the voices to a happy result. In the vocal parts themselves there is not much to call for particular remark. They are

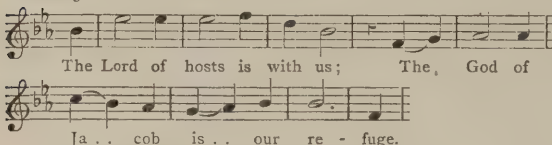
melodious and well written, without aiming at anything like sensational effects. No. 3 is a chorus in the key of C minor—"The heathen make much ado"—having a bold and striking theme—

No. 2.



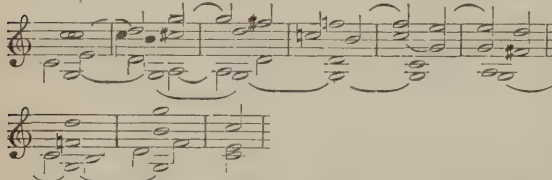
—attended throughout by an impetuous rush of quavers for strings in unison. There are some happy touches in this movement, which, generally speaking, strengthens our opinion that Mr. Stanford has the making of a good descriptive composer, the more because its effects are gained without the use of exaggerated means. After a *rallentando* midway in the number, a passage occurs in full harmony which afterwards becomes important:—

No. 3.



The working of the theme No. 2 having been resumed, No. 3 appears once more as the subject of a Coda in the tonic major, made all the more emphatic and expressive by a change from 3-4 to C. Its cadence may be transcribed:—

No. 4.



No. 4 is a baritone solo in A flat major, "O come hither and see the works of the Lord," in the accompaniment to which the harp plays a prominent—we cannot but think a somewhat too prominent—part. We note one effective passage on the words, "He breaketh the bow," &c., but otherwise the solo strikes us as the weakest number of the whole, albeit there are such evidences of thoughtful design as the appearance in the orchestra of the leading theme No. 1. A short chorus, *piu lento*, follows the solo in the same key, and to the words, "Be still then and know that I am God." Beginning *ppp* with voices in unison on the dominant, supported only by the horns, this impressive number works slowly through a grand *crescendo*, terminating, as far as the voices are concerned, on the dominant seventh harmony of the original key (E flat), and leading to a resumption of the opening theme (No. 1), with its contrapuntal treatment. Now, however, Mr. Stanford expands the subject and announces it as though a strict fugue were intended. But the strict fugal working of the theme is of less importance than are the episodic passages, and so far the number disappoints us. It is true that abundant precedents for such a plan as this might be found, but we contend that, when the resources of counterpoint are largely drawn upon in connection with a poetic text, the music to be successful must have an attraction of its own, arising from observance of some definite scholastic form, since in its very nature it can hardly be a vehicle of poetic expression. This theory mere desultory passages of imitation cannot of course satisfy. The coda of the "fugal chorus" is unusually expanded. First we have, *piu lento*, the theme No. 3 in its second form, accompanied by triplets of crotchets for the higher wind instruments. Then the same subject is announced fugally, leads to the reappearance of No. 1, and at last itself reappears (*adagio*) in full harmony. With this the work ends.

The scoring of the Psalm is one of its best features, and affords evidence that Mr. Stanford has bestowed much attention upon this branch of his art. It is bright, picturesque, and striking throughout; thicker perhaps here and there than desirable, but showing none the less a happy fancy and considerable skill. We note an exuberance about it characteristic in some degree of the entire work, and natural to the composer's years. Youth no more in art than in the affairs of common life is able to restrain its impulses; and Mr. Stanford's music suggests to us some generous nature anxious rather to lavish the wealth of its sympathies than to measure them out according to the dictates of caution and wisdom. But time will cure this fault. Mr. Stanford, unless we be mistaken beyond common, has the right stuff in him. Let him also acquire a mastery over all the resources of his art, while forming his style by persistent study of the best models, and the promise of this Psalm will be abundantly performed.

The Nibelung's Ring. English words to Richard Wagner's "Der Ring des Nibelungen," in the Alliterative Verse of the original. By Alfred Forman. [Schott and Co.]

THE large degree of attention which has lately been drawn to the works of Richard Wagner renders it unnecessary to make any remarks here upon the poem of his last and greatest drama. Considered altogether apart from the music, it has from its purely literary merits no small claim to our notice. Both from the skill of its dramatic construction and from the beauty of its diction it is infinitely superior to the large majority of operatic *libretti*; indeed it seems almost an insult to describe it as a *libretto* at all. It is rather a grand tragic poem, which (in spite of its author's theories) may be regarded as complete in itself even without the music.

Before speaking of Mr. Forman's English version it may be well to explain, for the benefit of such of our readers as have not studied the subject, wherein consists the peculiarity of the alliterative verse which Wagner has chosen as the most fitted for musical purposes. It is a species of verse in which the accented syllables begin with the same sound or sounds. There is no attempt at rhyme, though it is of course possible for rhyme to be combined with alliteration. Sometimes two different consonant sounds in one line are answered by two corresponding ones in the next. A short extract will make this clear to our readers, and, to assist them, the sounds in which the alliteration is contained are printed in italics. We take as our specimen the commencement of Loge's narrative in the second scene of the "Rheingold":—

So weit Leben und Weben
in Wasser, Erd' und Luft,
viel frug' ich,
forschte bei allen,
wo Kraft nur sich rührt
und Keime sich regen:
was wohl dem Manne
mächtiger dünk'
als Weibes Wonne und Werth?

The advantage claimed by Wagner for this species of verse is that, being so thoroughly rhythmical, it best adapts itself to musical rhythms, and that thus the connection between the music and the poetry becomes closer than would otherwise be possible. How far this theory is correct everyone who knows the music of "Der Ring des Nibelungen" can judge for himself; for ourselves, without going so far as to say that this is the only kind of verse suitable for music, we can at least express the opinion that, to judge from Wagner's management of it, it certainly possesses great advantages.

It will be seen, on the other hand, that the composition of a long poem under such restrictions must needs be a task of no ordinary difficulty; but it is not easy to realise the amount of labour involved in the reproduction of such a work in another language. Unless the alliteration be preserved in the translation, the whole spirit of the poem evaporates; and the necessity for preserving this feature must at times lead to a somewhat free rendering of the original idea, for the very obvious reason that, where two German words begin with the same letter, their English equivalents will in the large majority of cases not do so,

and it will become needful to substitute others. None but a genuine enthusiast would have dreamed of undertaking so herculean a work as this translation; and that Mr. Forman is such an enthusiast the history of the book now before us proves. His English version was originally printed for private circulation; the "Rheingold," the "Walküre," and "Siegfried" as long ago as 1873, and the "Götterdämmerung" in 1875. With his earliest attempts the author was however not satisfied; and, before publishing it, the entire work has been revised, and to a very large extent rewritten. A copy of the earlier edition lies before us, and a somewhat careful collation with the more recent version has filled us with admiration of the extraordinary amount of pains taken with the work, and astonishment at the ingenuity of the translator in frequently finding two equivalents for the same German sentence quite unlike each other, and yet both in alliterative verse, and moreover in the same metre as the original, so that the English text can be sung to the music. If any reader wishes to form for himself a notion of the difficulty of the task, let him merely try to render into English in the same metre and with alliteration the few lines quoted above. We give Mr. Forman's translation of the passage, not because it is the happiest specimen that might have been selected, but because it is fairly representative of the average ability shown throughout, and further because it will afford those who are familiar with the German language the opportunity of comparing it with the original. It will be needless, after what has been said above, to mark the alliterations.

Where life is to be lit on,
in water, earth, and wind,
I asked always,
sought without end,
where forces beset,
and seeds are unfettered,
what has in mind
of man more weight
than woman's wonder and worth?

It would be of course perfectly easy for a stickler for literal accuracy to find flaws in the above lines. He might say that "Weben" is not translated at all, that "sich rührt" does not mean "beset," and that "wonder" is certainly not an equivalent of "Wonne." But this would be a most unjust method of criticising; and we simply mention these points to show that we have not overlooked them. What we maintain is that the general meaning and spirit of the passage are faithfully reproduced; and, under such limitations as the translator has imposed upon himself, this is all that can reasonably be expected.

Students of German will of course prefer to read Wagner's splendid poem in the original tongue; but others will doubtless be glad to know of the existence of an English version which can be honestly recommended as giving an excellent idea both of the spirit and form of the work. It is only necessary to add that the volume is carefully printed in a neat and portable form. We venture to predict for it a large sale.

Letters from Bayreuth Descriptive and Critical of Wagner's "Der Ring des Nibelungen." With an Appendix. By Joseph Bennett, Special Correspondent of the *Daily Telegraph*. [Novello, Ewer and Co.]

We need scarcely remind those who were present last year at the Wagner Operatic Festival at Bayreuth that amidst so exciting a scene, and under the oppressive effect of a heat almost unprecedented, the letters despatched by the London correspondents of the daily newspapers could scarcely be expected to do more than form a vivid record of the events as they passed, with a hastily sketched outline of the impressions they produced upon the writers. On perusing, however, this little volume of the collected articles on the subject by the correspondent of the *Daily Telegraph* we were struck not only with the orderly manner in which the materials are arranged, but by the ripeness of the author's opinions, which, whether they agree or disagree with those of the reader, cannot but be looked upon as the honestly expressed convictions of one who earnestly strives, according to his best judgment, to uphold the highest principles of art. A sweeping reform

such as that put forth and partially carried out by Wagner is neither to be admitted nor rejected without due consideration; and it is much to the credit of Mr. Bennett that, instead of ranging himself under the banner of a musical "party," he discusses the question solely on its own merits. Whilst freely commenting upon the weak side of Wagner's theory, he boldly acknowledges that he has a formidable opponent to wrestle with. His principles, he says, "so gravely and powerfully advanced, so unreservedly accepted by thousands whose judgment commands respect, and so important that their formal illustration occupies the mind of the civilised world, are at least entitled to serious treatment." Assuredly they are; and those who read these conscientious and carefully considered letters will agree with us that, however their writer may occasionally differ from the views of the "Musician of the Future," he never forgets the respect due to his undoubted genius.

Bourrée, for the Pianoforte, composed by Stephen Jarvis. [Novello, Ewer and Co.]

THE good solid writing in this *Bourrée* reflects much credit upon its composer, who has no doubt experienced the difficulty that all modern imitators of a past style find of striking out anything really original. The bold diatonic harmonies, however, are thoroughly in keeping with the character of the composition, the theme in the subdominant, with its imitative passages, being especially worthy of commendation. We shall be glad to see Mr. Jarvis exercise his talents upon a piece less conventional in form.

FOREIGN NOTES.

THE music-season 1876-77 is drawing to a close in Germany. Most of the principal concert institutions have already given their concluding performances, and one by one the *coryphées* of opera are taking their annual leave of absence in search either of repose from past fatigue or of fresh triumphs abroad. Among those singers whose vocal powers seem to be sustained rather than impaired by constant use may be mentioned the tenor Herr Wachtel, who, after his recent brilliant success at Berlin, has appeared with equal *éclat* in a series of operatic performances at Cologne, and will, it is now positively affirmed by German papers, shortly reappear in London, he having, it is said, accepted an engagement under very favourable conditions at Her Majesty's Theatre. Another "star" of opera of whom we have heard but little of late years, Madame Pauline Lucca, has been giving a series of "farewell performances" both at Munich and Vienna before crowded houses. The Viennese papers, however, express the hope that these "last notes" of the great dramatic singer may be classed with the "final" effusions of the poet, and that she will ultimately recall her decision for the benefit of operatic art. At the latter establishment—the Imperial Opera House at Vienna—repeated representations of Richard Wagner's "Die Walküre," the second part of the Tetralogy "Der Ring des Nibelungen," have resulted in a steady increase of the respective audiences, the attendance on the first night of its production having been somewhat limited. A correspondent of the *Allgemeine Deutsche Musik-Zeitung*, in recording the fact, adds that just those portions of the work which on first hearing were accepted merely as logical though tedious necessities for the development of the music-drama are beginning to engage the special attention of the musical public. Much praise is bestowed upon Madame Ehn for her admirable impersonation of the character of *Sieglinde* (represented at Bayreuth by Mdle. Josephine Schefizky, of Munich). During the coming autumn a complete performance of "Das Rheingold" will take place at Vienna for the first time since the Bayreuth Festival. We hear, on the other hand, that the town of Leipzig has obtained from the poet-composer the exclusive right for the performance in North Germany of his entire work, the Tetralogy above mentioned. At Berlin the same composer's opera "Die Meistersinger" was recently performed by special desire of the Emperor of

Brazil, a monarch who takes a lively and intelligent interest in all the phases of modern artistic strivings and development.

During the cyclis of concerts just completed at the Gewandhaus of Leipzig no less than twenty-two symphonic works, twenty-one overtures, nineteen concertos for various instruments, and six choral works with orchestral accompaniment, besides a number of vocal and instrumental solos, were produced, many of them emanating from the pen of contemporary composers, a fact which speaks well of the activity displayed by that excellent institution. The programme of last year, which included a series of historical concerts, was however departed from this season, with this interesting experiment was not repeated. The *Stern'sche Gesangverein* at Berlin—an institution which under the masterly direction of Herr Julius Stockhausen occupies an eminent position in the musical life of the Prussian capital—has lately given three excellent performances of Beethoven's *Missa Solemnis*. A curious instance is recorded in the *Allgemeine Deutsche Musik-Zeitung*, of the conductor's versatile talent, and his energetic application to the office of a leader—who, if properly filling his post, ought to represent, for the time being, the personification of the work which his *bâton* directs. It appears that on the occasion of the third representation of the Mass, Herr Ernst, to whom the tenor solos had been allotted, failed to make his appearance until after the "Gloria;" and meanwhile Herr Stockhausen not only directed the difficult work, but himself supplied from the conductor's desk the absent tenor. It is hardly necessary to add that the public were not sparing in their hearty acknowledgments of this double performance.

A great gathering of musicians and members of the German *Allgemeine Musik-Verein* took place at Hanover, during the 19th and 24th ult., under the patronage of the Emperor of Germany. A series of concerts was to be given on the occasion, including among others the following works: Liszt's "St. Elizabeth;" Berlioz's "Sinfonie fantastique;" organ compositions by Bach, Matthison, Hansen, and Ritter; as well as instrumental soli by Saint-Saëns, Raff, Liszt, and others. Among operatic representations selected for the same occasion may be instanced Byron's drama "Manfred" with Schumann's music; "Jery und Bätely" (to Goethe's text), by Ingeborg von Bronsart; and an opera by Peter Cornelius, entitled "Der Barbier von Bagdad." A number of excellent artists were among the executants.

Music Festivals will be held during the present summer both at Salzburg and Breslau; at the last-mentioned town scenes from Gluck's "Armida" and from Wagner's "Götterdämmerung" will form interesting features of the programme. The idea of the Salzburg Festival emanates from the International Mozart Institution, and the greater part of the performances will, it is expected, consist of works by that master.

At the Court Theatre in Dresden Beethoven's "Fidelio" was the other day performed for the hundredth time, showing an average of less than two performances a year since its first representation in 1814 at Vienna.

Herr Tichatschek, the veteran tenor and dramatic artist, for many years associated with the Royal Opera at Dresden, will shortly celebrate his seventieth birthday, on which occasion a testimonial is to be presented to him by his numerous friends. Those who, like the writer, have heard him some ten years ago as *Max* in "Freischütz" or as *Tannhäuser* in Richard Wagner's Opera of that name, can testify to the fact of his being one of the most remarkable instances of retaining to a relatively advanced age the possession of exceptional vocal and dramatic powers. He was the first to interpret the character of *Tannhäuser*, or, as the modern phrase goes, he "created" that part.

The statue of Marschner, erected in front of the Royal Theatre at Hanover, will be inaugurated at the beginning of this month; it is the work of the sculptor Hartzner.

At the Théâtre National de l'Opéra in Paris, M. Massenet's new operatic work, "Le Roi de Lahore," was performed for the first time on April 27. The young composer has already attracted the attention of connoisseurs by several orchestral works, and especially by his

Oratorio "Maria Magdalena," and his Opera was looked forward to with intense interest in musical circles. The new work—the plot of which is laid in India at the time of its conquest by the Mussulmans—is skilfully arranged by the librettist, M. Louis Gallet, and readily lends itself to the display of elaborate scenery and costumes, in the splendid realisation of which no effort has been spared on the part of the managers. The result was a complete success for the composer, whose music is said to be full of dramatic power and skilful in its orchestration; the incidental ballet-music, in which some original Indian tunes have been made use of, is likewise much admired. The Paris Press, while speaking generally in terms of praise of this new work of one of the representatives of "Young France," is however divided in the estimation of its merits *en detail*, and *Le Menestrel* discerns in it too much of Wagnerian leanings, of which M. Massenet has before this been suspected. The journal referred to concludes its analysis of "Le Roi de Lahore" with these words: "If the author has the courage to criticise himself, and the strength of mind to disengage himself from *certain influences*, he will be cherished by France not only as a great musician—which indeed he already is—but also as a dramatic composer of the first order."

A new Opera entitled "Le Bravo" was brought out at the Théâtre-Lyrique of Paris with moderate success. It is a first dramatic work of a young composer, M. Salvèyre, who seems to have founded his style upon Meyerbeer, Verdi, and Gounod.

M. Gounod has ceded the right of representation in Italy of his Opera "Cinq-Mars" for the sum of 30,000 fr.

Madame Arabella Goddard has met with a most flattering reception in Paris, where the performances of that eminent English artist have been much admired. She gave several recitals at the Salle-Pleyel before most appreciative audiences, and the journals are full of praise with regard to her brilliant executive powers and versatile talent.

The Directors of the Gewandhaus Concerts at Leipzig have presented that gifted singer Madame Peschka-Leutner with a handsome bracelet in recognition of the distinguished aid rendered by her appearance in numerous concerts of that institution. The bracelet has engraved on it the old motto of the Gewandhaus: "Res severa est verum gaudium." Madame Peschka-Leutner has recently given a series of concerts in various towns of Germany in conjunction with Mr. Oliver A. King and Miss Clara Meller, both pianists from London. The *journée* was a most successful one, and the artists are spoken of in most flattering terms by the local Press wherever they went. Mr. King on several occasions introduced some of his own compositions to the German public.

M. Saint-Saëns' Oratorio "The Deluge" was performed not long ago at the Grand-Théâtre at Antwerp, producing a great impression. The composer, who was present, became the object of quite an ovation on the part of the numerous audience.

Hector Berlioz, a most unpopular composer with the Parisians during his lifetime, seems suddenly to have come into public favour. His "Damnation de Faust" has now been performed several times at the Châtelet, and on the last occasion no less than six numbers had to be repeated.

Wagner's "Walküre" was performed on April 3 at New York, and in spite of many deficiencies its representation created a most powerful impression. Mdle. Pappenheim impersonated Brünnhilde.

We hear that a new theatre is to be erected at Tiflis after the design of the National Theatre at Bayreuth.

The opening of an Academy for the scientific cultivation of music at Calcutta is a fact worthy of notice. The founder is the musical *savant* Raya Sourindro Mohun Tagore, and the young institution numbers at present sixty pupils. Instruction both theoretical and practical is imparted by eight professors.

M. Ambroise Thomas' Opera "Mignon" was lately performed for the first time at Madrid. According to the *Correspondencia d'Espana* the work achieved a great success, to which the excellent singing of Mdles. Rigel and Ory very materially contributed.

On the 26th of April died at Paris Louise Bertin, composer, author, and painter. She was a pupil in musical composition of M. Fétis, and among her operatic works may be mentioned "Esmeralda," "Guy Mannering," and "Faust." She was the daughter of M. Bertin the elder, founder of the *Journal des Débats*.

MUSICAL DEGREES AT CAMBRIDGE.

(From the *Cambridge University Reporter*, May 15.)

The Syndicate appointed March 22, 1877, "to consider whether any and if any what change should be made in the Musical Examinations of the University and in the requirements for Musical Degrees, and to report thereon to the Senate before the end of next Michaelmas Term," beg leave to make a first report to the Senate as follows:—

A. The Syndicate observe that under the existing regulations for obtaining a degree in music no provision is made for testing the literary and scientific qualifications of the candidates. They think it undesirable that a University degree in music should be obtainable by persons of whose general culture the University has received no evidence. They therefore recommend:—

That no candidate be admitted to the examination for the degree of Mus. Bac. unless

(a) He have passed Parts I. and II. of the previous examination; or (b) produce evidence of having satisfied the examiners in one of the "Senior Local Examinations" of the University* in English grammar and arithmetic; in two at least of the subjects in section B (English history, geography, a work of some standard English writer, and political economy), and in the English essay; in one of the subjects of Sections C and D (viz. Latin, Greek, French, or German); and in Section E (Euclid and Algebra);

Or (c) produce a certificate of having satisfied the examiners in one of the "Higher Local Examinations" of the University;

Or (d) produce the certificate of the "Oxford and Cambridge Schools Examination Board."

Having regard to the case of candidates who have already applied for examination under the existing regulations, and whose age or professional pursuits may make the production of the above certificates a matter of difficulty, they recommend:—

That the above certificates, &c. be not required in the case of candidates who present themselves for examination before the end of the Easter Term, 1879, being at the time of such examination over thirty years of age.

B. With regard to the examination for the degree of Mus. Bac. the Syndicate recommend:—

That the examination for the degree of Mus. Bac. consist of three parts:—

- (1) A preliminary examination in
 - (a) Acoustics,
 - (b) Harmony,
 - (c) Counterpoint.

(2) The exercise.

(3) A more advanced examination in musical science; and that no person be accepted as a candidate for the second or third part of the examination until he has qualified in the previous part or parts.

C. The Syndicate recommend:—

That a Board of Musical Studies be appointed, the duties of which shall be to arrange, subject to the approval of the Senate, the details of the above and other University Examinations in Music, to consult together from time to time on all matters relating to the actual state of musical studies and examinations in the University, and to prepare, whenever it appears to them desirable, and lay before the Vice-Chancellor, a report to be by him published to the University. That such board shall consist of the Professor of Music and six other persons nominated by the Council and elected by the Senate, of whom three at least shall be members of the Senate or Doctors of Music of the University. Of these six two shall retire annually on the 20th day of November in every year (commencing with Nov. 20, 1878), and their places be supplied by election at the next ensuing Congregation.

D. The Musical Examinations of the University are at present conducted by the Professor only. The Syndicate recommend:—

(1) That the examinations for the degree of Bachelor of Music be conducted by the Professor, assisted by two or more Examiners nominated annually by the Board of Musical Studies (or, if there be no such board, by the Council), and elected by the Senate, of whom one at least shall be a member of the Senate, or a Mus. Doc. of the University; and that each examiner so appointed receive from the University chest the sum of £10 for each part of these examinations in which he is engaged.

(2) That the examinations for the degree of Doctor of Music be conducted by the Professor, assisted by two or more examiners nominated annually by the Board of Musical Studies (or, if there be no such board, by the Council), and elected by the Senate, of whom one at least shall be a member of the Senate, or a Mus. Doc. of the University.

E. The Syndicate recommend that the regulations contained in Parts A, B, and D of this report be applicable to the next examination for musical degrees held by the University, and that the dates of such examination together with the schedule of subjects be announced by

the Board of Musical Studies (or, if there be no such board, by the Professor of Music) before the end of next Michaelmas Term.

F. The Syndicate recommend that in lieu of the fee of £8 paid to the University chest at the time of taking the degree of Mus. Bac. each candidate on presenting himself for the first part of the examination for the degree of Mus. Bac. pay to the Registry the fee of £3 3s., and the same on presenting himself for the final part of the examination, and that on presenting himself for the degree he pay to the University chest the sum of £5.

G. The Syndicate have had under their consideration the fact that beyond the lectures of the Professor the University gives at present no encouragement whatever to the study of music as a science. They are of opinion that it is undesirable that this Faculty should continue to occupy such a comparatively nominal position in the academic system, and they think that if the examinations recommended in part B of this report should be approved by the Senate a favourable opportunity would be afforded of recognising this study to the extent of admitting it as the subject of an additional special examination for the ordinary B.A. degree. They therefore recommend that:—

A student who has passed the previous and the general examinations, and is in his ninth term of residence at least, having previously kept eight terms, shall on passing the preliminary examination in acoustics, harmony, and counterpoint prescribed in Section B (1) be entitled, when he has kept nine terms, to receive the degree of Bachelor of Arts.

E. ATKINSON, Vice-Chancellor.

S. G. PHEAR.

G. A. MACFARREN [with the exception of the words "a member of the Senate or" in Section D paragraphs (1) and (2)].

E. W. BLORE.

SEDLAY TAYLOR.

COUTTS TROTTER.

GERARD F. COBB.

A. W. SPRATT.

J. W. CARTMELL.

R. PENDLEBURY.

(From the *Cambridge University Reporter*, May 22.)

Saturday, May 19, a meeting was held for the discussion of the Report of the Musical Examinations Syndicate.

The Vice-Chancellor was sorry to say that the Professor of Music dissented from one small part of the Report. He had asked the Professor to be so good as to state his reasons, and he had received from him the following letter:—

7, Hamilton Terrace, London, N.W.

MY DEAR MR. VICE-CHANCELLOR,—Not in the hope of changing the views of the gentlemen I have met on the Syndicate, but to justify my dissent from one expression in the report, I must trouble you with my reasons, which are the result of many years' reflection and of frequent consultation with musicians. I venture to wish for the omission of the words "a member of the Senate or" because I am firmly convinced that it is more than desirable—it is necessary for the honour of the University and the welfare of music—for every person who officiates in the musical examinations to be a musician of proved competency. The words against which I offer a protest open the possibility, however improbable, of the appointment as examiner of some Physicist, or other man of extraneous learning, to be subject to whose inquisition would be painful to any one whose life and best energies had been devoted to the widely comprehensive study of music. The distinction between non-professional and professional followers of an art are very fine, but most obvious; no book-learning, but the constant habit of producing, can alone make an artist, and the constant habit of tuition can alone make a teacher. This is because the daily observing of faults in others sharpens perception of right and wrong, and the daily working of art-problems is the sole experience of the means of avoiding error. As little would I trust the life of a friend to a physician whose knowledge was acquired wholly outside the medical profession, as I would a score to an examiner whose musicianship was not his all-absorbing occupation. The case is different certainly in theology and perhaps in law, where the subject is finite and changeless, from what it is in those studies which are constantly enriched by additions whose truth can but be tested by the continual habit of practical application. To enlarge upon the uses of other institutions than Cambridge might be personal, and would thus be untimely and far from my purpose; but I am bound to state the deep-rooted belief that, to make the Cambridge musical degrees most highly respected, musicians must be assured against the

* Students above the age of eighteen may be admitted by the Local Examinations Syndicate to the Senior Local Examinations under the power given by Grace of June 3, 1865.

participation of amateurs in the investigating of their professional pretensions. My sincerity may I trust serve as apology, if need be, for any warmth of expression in the above, which I must ask you, if you please, to submit to the Council together with the Syndicate's report.—I am, my dear Mr. Vice-Chancellor, faithfully yours,

G. A. MACFARREN.

The Rev. the Vice-Chancellor.

Mr. Sedley Taylor held that musical degrees conferred without residence were an anomaly which might advantageously be got rid of altogether; but that, if they were to be retained, additional requirements such as those recommended by the Syndicate ought to be adopted without delay. It was most desirable to insist on a preliminary educational test. If the present regulations continued in force there might soon be a class of graduates inferior in general culture to persons who had simply passed the University Local Examinations. In fact, however, the imposition of some such test was no longer a matter of option. Other Universities which conferred musical degrees, such as Oxford, Dublin, and London, had already determined to require a literary qualification, and Cambridge must either take a similar step or prepare to welcome all the worst-educated candidates, who would be deterred from applying elsewhere by the preliminary tests there exacted. This was no theoretical apprehension: an unprecedentedly large number of applications for the next examination had already been received by the Professor of Music, in great part, doubtless, from aspirants who were anxious to get into the only port still free from blockade, and avoid unpleasant overhauling of a dubious cargo. To stop an ugly rush of this kind the University must adopt measures in the direction of the Syndicate's report. He felt very strongly the advisability of introducing the Acoustics of Music into the examination for the Mus. Bac. degree. The term "theory of music" was a misleading misnomer. Such subjects as harmony, counterpoint, fugue, &c., commonly embraced by it, were mere classifications of chords and progressions. Acoustics was alone entitled to be called a "theory" of music, as supplying an immovable basis in laws of Nature on which to rear a superstructure of Art. The essential elements of music, pitch, quality, concord and discord, were absolutely controlled by ascertained laws of great beauty and simplicity, which were capable too of fairly complete popular exposition. A knowledge of these laws would not be without direct value to the practical executant, from the careful attention to minute shades of pitch which his use of acoustical instruments such as the monochord and the resonator would necessarily entail. But to the teacher of music the benefit would be far more decisive. No branch of education probably was more completely under the sway of unreasoning routine and traditional dogmatism. An acquaintance with the laws of sound would make clear in the teacher's mind what was too often extremely obscure, viz. the distinction between consequences flowing directly from immutable physical laws and mere conventional rules possessing no sanction save that of established usage. In this, and in other ways, a knowledge of acoustics would render the teaching of music more intelligent and educationally valuable, and would tend also to emancipate the subject from arbitrary restrictions with which it was still encumbered. On these grounds he cordially supported the introduction of a branch of study on which he felt justified in speaking with some confidence. He would next refer to the proposal put forward in Professor Macfarren's letter. Its opening statement, that the examiners in music ought to be "musicians of proved competency," would, taking those words in their usual sense, be open to no other criticism than this, that a Cambridge Board of Studies, or the Council of the Senate, could be safely depended upon to make no appointment in which this condition was not fulfilled. But it was clear from the later part of the letter that by these words Professor Macfarren meant members of the musical profession, and that what he desired was to bar the possibility of any person other than a professional musician being appointed to examine in music. The difficulty of defining a professional musician with the precision necessary for the purposes of a formal University regulation would alone go far to render such a proposal inadmissible. Moreover, it would be inconsistent with the usage of the University, which had not required that examiners in other branches should have any professional connection with them. The examiners in the two great triposes were not necessarily persons who gained their living by teaching mathematics or classics, and such a restriction would be obviously disadvantageous and have no chance of adoption. It was not the business of the University to issue licenses to professional practitioners in music, but to attest the possession of a sound independent knowledge of the subject. The Senate would therefore do wisely to take a less restricted view than that advocated by the Professor of Music. As a step towards a juster recognition of the study of music as an independent branch of liberal education he warmly supported the proposal to allow that subject to count as one of the portals to an ordinary B.A. degree.

Mr. Cobb would add a few remarks to those made by Mr. Sedley Taylor, with which he thoroughly agreed. He was sorry he could not endorse the exception taken by Professor Macfarren to the Report. He ventured to think, however, that the Professor's letter was the result partly of his less intimate acquaintance with the rules and precedents of our academic system, and partly of his regarding the proposed changes in the sole light of their bearing on extraneous candidates for degrees. He seemed in fact to have written far more as the Principal of the Royal Academy of Music than as the head of the University Faculty. The excision of the words to which the Professor took exception would of course be technically insufficient to meet his views, for the Senate would still be free to appoint none but its own members to examine. It was against all precedent to stipulate for "proved competency" in examiners: the ordinary method of their appointment was the guarantee for this, and the body which had been fortunate enough to secure the services of so competent a Professor would be the last to neutralise their choice by giving him incompetent colleagues. On the other hand, in the case of a subject where there might be a tendency for some time to come to select non-academic

examiners, there was an absolute necessity for the co-operation of at least one person possessing a proper familiarity with ordinary examination and other academic routine. Had the Syndicate recommended leaving things as they were the case would have been different; but their main object had been to make the Faculty really, what it was nominally, an Academic Faculty, and endeavour to encourage the scientific study of music within its own precincts, instead of being the mere source of professional passports. Professor Macfarren's letter left this main object entirely out of sight, and this very fact seemed to make the precaution objected to by him additionally necessary. Moreover the introduction of Acoustics, a subject with which few, if any, strictly professional musicians were at present acquainted, and which the Professor himself seemed to regard as "extraneous" even to the "widely comprehensive study" of music, would necessitate (for this branch of the examination) a non-professional appointment. It was not found that candidates for our degrees in law or medicine experienced such susceptibility on being examined by law examiners or physiologists not actually earning their living as barristers or surgeons, as the Professor seemed to apprehend for the musical candidate. Moreover were the Professor's view adopted, and no one eligible as examiner unless the "teaching" of music were his "all-absorbing occupation," it would exclude some who from the very fact of their freedom from professional engagements might be all the more absorbed in such studies, and therefore competent to examine.

With regard to making the preliminary examination an avenue to the ordinary degree, it might possibly be thought by some that the University did enough for the encouragement of musical study here by giving special musical degrees. Unfortunately, however, these degrees were not generally regarded in their proper light, but were viewed with disfavour as being somewhat distinctively professional. It was therefore necessary to provide for our undergraduate students some other stimulus. As an illustration of this he would mention the case of an undergraduate of his own college, whose father had objected on these grounds to his becoming a candidate for a musical degree, but who was quite ready to become a candidate for a musical special.

CORRESPONDENCE.

THE TUNE "ST. MARY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—This tune has not been traced to any earlier source than Prys's "Welsh Psalter," 1621. If Mr. Roberts refers to the index prefixed to the Rev. Henry Parr's "Church of England Psalmody" (Novello, 1877), he will find all that is known on the subject at page 33 under "Prys," and at page 41 under "Playford." He will there see that the name "Hackney" is found in Playford's "Introduction," 1674, and therefore that the supposition that the tune was written by Rathiel originated in its bearing the name "Hackney," not that the name "Hackney" was given to the tune because it was believed to have been written by Rathiel.—Yours faithfully,

G. A. C.

May 4.

[Our correspondent will, we are sure, be pained to find, on reference to a paragraph in our present number, that the writer of the letter to which he kindly replies has died during the past month.—*Ed. MUSICAL TIMES.*]

THE CUCKOO'S CALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to add my testimony in favour of "Mus. Bac.'s" theory as to the major third in the cuckoo's note or call? Public attention was called to this question some years ago, and I then stated what I reiterate now—though I am afraid I shall be pronounced bold—that the cuckoo's note on its arrival and for some little time afterwards is a *major third*, and (I know there will be plenty of cavillers) generally from E to C. My duties have led me to travel about the country a good deal, and I have repeatedly tested this with a tuning-fork. The call afterwards wanders into something like a *minor third*, but rarely accurate; and finally gives way, late in the summer, to a confused call which is neither a major second nor any other interval in music that can be named. If this letter could be published at once your readers might have ample opportunity of judging for themselves of the correctness of my statement. Unfortunately by the 1st of June the call may be in its transition state.—Yours, &c.,

THOS. SMITH,

Organising Choirmaster to the "Church Music Society for the Archdeaconry of Sudbury."
Bury-St.-Edmunds, May 17, 1877.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. J.—The MUSICAL TIMES is duly registered for transmission abroad.

J. JONES.—Apply to the Clerk of the Schools, Clarendon Buildings, Oxford.

ALPHA.—We should recommend you to procure good strings, either Paduan or Roman.

JOHN WALKER.—Mr. Hullah's pamphlet "The Duty and Advantages of Learning to Sing" is out of print, and we do not know where a copy can be procured.

SUSSEX.—The quoted passages should be practised with each hand separately, and afterwards put together. We should not recommend any attempt to measure the two phrases note by note.

N. E. S., HARMONY, and other correspondents are informed that we cannot recommend books for the study of the various branches of the art.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—Schumann's Cantata *Paradise and the Peri* was performed by the members of the Musical Association, on the 30th April, in the Music Hall. Most of the choruses were rendered with excellent precision, and the solos were given with much ability. The band was well balanced, and the execution of the overture and the accompaniments displayed great care. Herr Reiter conducted.

BELFAST.—The fifth Concert for the season of the Philharmonic Society took place in the Ulster Hall on April 27, when Mendelssohn's Oratorio *St. Paul* was performed with full orchestral and organ accompaniments. The performance was most successful. The soloists were Miss Essie Lynar, Dublin; Miss Emily Holden, Belfast; Mr. Walter Bapty, Dublin; and Mr. Gordon Gooch (R.A.M.), London. The band and chorus consisted of about 400 performers, Mr. Cohen and Herr Elsner acting respectively as principal violinist and violoncellist. Mr. Smythe, Mus. B., presided at the organ, and Herr Henry Stiehl conducted.

BIRMINGHAM.—The Carl Rosa Opera Company concluded its season on the 28th April. Wagner's *Flying Dutchman*, repeated on the 25th, attracted a still larger audience than previously. Beethoven's *Fidelio*, however, was the great success of the season, the house being literally crammed.—The Town Hall was crowded on the occasion of Mr. Pyatt's Concert, Monday, April 30th. Mr. Sims Reeves was the main attraction, and of course received an ovation upon his appearance. The other artists were Miss Larkcom, Miss D'Alton, and Signor Foli, vocalists; Mr. Henry Nicholson, flute; Mr. Lockwood, harp; Mr. Roedel, piano; and Mr. Pearce, harmonium.—A Chamber Concert was given on Tuesday the 2nd ult. by the harpist, Mr. French Davis, assisted by Miss Isabelle Davis, piano, and Mr. F. Ward, violin. Vocal selections were rendered by the members of Mr. Bickley's Glee Party.—The last of Mr. Stockley's Orchestral Concerts for the present season was given in the Town Hall on Thursday the 3rd ult. The programme comprised Beethoven's Symphony in D (No. 2), the overtures *Ruy Blas*, *Der Freischütz*, and *L'italiana in Algieri*, the Funeral March of a Marionette, and an Andante from a MS. Symphony by Mr. T. Anderson. The performance of the whole was excellent. Miss Robertson and Mr. Graham de Lancy were the solo vocalists. Some part-songs were given by the members of the Festival Choral Society, and much appreciated. Mr. Stockley conducted, and Mr. C. J. Stevens accompanied.—A Juvenile Concert, in aid of the Children's Hospital, was given in the Town Hall on Friday the 4th ult. The choir, consisting of a thousand children from different parochial schools, was conducted by the Rev. F. G. Bussell; and Messrs. Pearce and Halliley acted as accompanists.—On the 10th ult. the members of the Edgbaston Amateur Musical Union (an orchestral Society numbering some fifty performers) gave their first Concert in the Town Hall, for the benefit of the Rhyll Convalescent Home for Women. The admirable training of the band by the Conductor, Mr. C. J. Duchemin, was conspicuous; and the performance was highly successful. The vocalists were Miss Rose Hersee, Miss Enriquez, Mr. Vernon Rigby, and Mr. Lansmere, all of whom gave great pleasure by their performance. Mr. Duchemin, besides conducting, played most artistically the last two movements of Mendelssohn's Concerto in D minor and a Nocturne (Op. 37, No. 2) and Polonaise (Op. 40, No. 1) by Chopin. Mr. R. M. Winn, Mus. B.,

was an excellent accompanist.—A Chamber Concert in connection with the Royal Society of Artists took place on Saturday the 10th ult. The performers were Miss Emma Beasley, solo vocalist; Messrs F. Ward, S. Blythe, and W. F. Roden, strings; Mr. H. Waring (from Leipzig), piano; and Mr. T. Anderson, Mus. B., director and accompanist.—On the 15th ult. Gounod's *Messe Solennelle* and a selection of sacred music were given in Lodge Road Chapel. The solos in the Mass were rendered by Mrs. Bellamy, Mr. Coley, and Mr. Jno. Bellamy, the accompaniments (arranged for piano and harmonium) being played by Miss Woodward and Mr. G. A. Johnson. Other solos were contributed by Miss Jackson and Miss Bailey. Mr. Isaac Bradley was the Conductor. The Concert passed off very satisfactorily.

BLACKBURN.—On the 17th ult. the St. Cecilia Society gave a performance of Mendelssohn's *Athalie*, with full band and chorus, under the conductorship of Mr. Bentley, B.M. The principal vocalists were the Misses Carina and Edith Clelland.

BRECHIN.—The members of the Choral Union gave an entertainment in the Mechanics' Hall on the 2nd ult., when Mozart's *Twelfth Mass* was performed in a highly creditable manner. There were about sixty voices, under the able guidance of Dr. Kahlenberg, the conductor of the Union. Miss Prain was an efficient accompanist.

BRISTOL.—On Monday evening the 30th of April a special Festival Service was held in the church of St. Mary Redcliff, the choirs taking part in the service being those connected with St. Mary Redcliff Church, Bedminster Parish Church, and St. Mary's, Tyndall's Park, Clifton; Mr. John Barrett, the able organist and choirmaster of Bedminster Parish Church, conducting. The choir, which numbered 135 voices, entered the church singing the 24th Psalm as a processional. The psalms were the 145th, sung to Purcell's Chant in G, and the 150th, finely and most effectively sung in unison to Humphreys' Chant in C (the grand chant). The service was by Dr. S. Elvey in A continuation of Croft's Morning Service, and the anthem was Dr. Croft's (five parts) "Cry aloud and shout." The whole service was a great success. A most impressive and appropriate sermon was delivered by the Archdeacon of Bristol, and the service closed with the singing of the hymn "The Church's one foundation" to Dr. Wesley's tune "Aurelia." Mr. J. W. Lawson presided at the organ with his usual ability.

CATFORD.—On Tuesday the 1st ult. a very successful entertainment was given in the temporary church, under the direction of Mr. F. Marriott, Hon. Sec. The concert opened with a pianoforte solo, admirably performed by Miss Lottie Fitch, R.A.M. The principal vocalists were Mrs. A. Harris, Mr. F. Marriott, Mr. Sydney Cozens, and Mr. R. Patch; many of their songs were encored.

CLEWERT.—The overture to Mendelssohn's *Lobgesang* was played before, and Handel's G minor string Concerto after, Evensong on Ascension Day by a small orchestra of fifteen performers, including Messrs E. Donkin, J. Liddle, R. Blagrove, Walter Pettit, and F. Kendall. The service was Dykes in F, and the anthems "But Thou didst not leave" (Mr. A. Marriott), "Thou art gone up on high" (Mr. Ramsbottom), and "Let all men praise the Lord" from the *Lobgesang*. Sir George Elvey was the organist.

CLIFTON.—On Thursday the 3rd ult. an Organ Recital was given at the Victoria Rooms by Miss Pearce, of Bristol. The programme included selections from the works of the greatest masters, and was satisfactorily rendered.—On Monday the 7th ult. the annual amateur Concert of the choir of the church of St. Mary the Virgin, Tyndall's Park, was given at the Victoria Rooms. In addition to the part-songs, &c., well rendered by the choir, a very good selection of instrumental pieces was given by Dr. Colman (piano), Mr. Norgrove (flute), Mr. W. S. Pearce and Mr. Frank Smith (harmonium). Mr. Lawford-Huxtable was the solo vocalist, and Mr. Frank Smith, organist of the church, conducted.—On Thursday the 10th ult. the annual evening Concert of the Cecilia Choir was given at the Victoria Rooms. The first part of the programme consisted of J. F. Barnett's Cantata *Paradise and the Peri*, well rendered by the choir, the accompaniment being excellently played by Mr. T. T. Trimmell, Mus. B., on the organ. The solos and recitatives were well sung by members of the choir, &c. The second part consisted entirely of posthumous works of R. L. De Pearsall which were very much applauded by the audience. Mr. W. F. Trimmell conducted.—On Monday the 14th ult. a Pianoforte Recital was given at the Victoria Rooms by Mme. Arabella Goddard, the programme comprising classical and popular music. Miss Ada Jackson was the vocalist.

COCKERMOUTH.—The members of the Glee Society gave a Concert in the Public Hall, Station Street, on Wednesday the 9th ult., when a well-selected programme of glees, part-songs, quartets, songs, &c., was performed with great credit to the conductor and the members. Mr. J. Hunter was well received in Sullivan's "Once again;" and Miss Patterson's singing of a new song, "The boy that my heart loved," by P. T. Freeman, was much admired and redemanded. Mr. C. Bell was deservedly encored for his flute solo. The Rev. Canon Hoskins spoke a few words on the importance of a sound musical education, especially when elementary instruction in music formed part of the work of the class. Mr. C. J. Lewthwaite conducted, and Mr. W. H. Lewthwaite presided at the piano.

COLEFORD.—The members of the Choral Society gave a Concert in the Town Hall on the 11th ult., when Mendelssohn's *Hymn of Praise* was exceedingly well performed. The solo vocalists were Miss Louisa Brown, Miss R. Salter and Mr. Locke. The Symphony was finely rendered by the band, and the choruses were given in a most satisfactory manner. The second part of the concert was miscellaneous. Miss Mayo presided at the pianoforte, Mr. Hooper at the organ, Mr. Woodward was principal violin, and Mr. Dew conducted.

DEWSBURY.—The last Concert of the Season was given by the members of the Dewsbury Choral Society on the 15th ult., in the Theatre Royal, when Haydn's Oratorio *The Creation* was performed. The principal vocalists were Madame Edith Wynne, Mr. Henry Guy,

and Signor Foli; and the band and chorus numbered 220 performers. Mr. Charles Auty conducted. The "Representation of Chaos" by the band was a very fine performance. Signor Foli and Mr. Henry Guy were highly successful in their solos, and Madame Wynne was loudly applauded for her singing of "The marvellous work," "With verdure clad," and "On mighty pens." The choruses were very effectively rendered.

DISS.—The Choral Society gave the last Concert for the season on Thursday evening, April 26, to a large and appreciative audience. The first part consisted of Haydn's *Spring and Summer*. The solos were ably sustained by Miss Tyrwhitt Walker, Mrs. Pullen, Mr. W. Reeder, the Rev. E. J. Alvis, Mr. Pullen, and Mr. F. Aldrich. The band was led by the Rev. T. S. Shaw. The choruses were well rendered, "Come, gentle Spring," "God of light," and "Hark, the deep, tremendous voice" deserving special mention. The second part was miscellaneous. Mr. Hemstock presided at the organ, and Mr. Hill, Mus. B., of Norwich, conducted.

DROMORE, CO. TYRONE.—The members of the Choral Class gave their first Concert on the 18th ult. The glees and part-songs "Blow, ye balmy breezes" (Young), "Oh, the flowery month of June" (Jackson), "Gaily through the greenwood" (Young), and "The gipsy tent" (Cooke), were well rendered, and solos were successfully sung by Miss Marshall, Miss S. Magennis, Miss M. Alexander, and Mr. McCracken. The instrumental portion of the programme contained piano duets by the Misses Hamilton, Miss M. Marshall, and Mr. Alexander. Mr. Arnold, of Enniskillen, conducted, and contributed a violin solo which created a marked effect.

DUMFRIES.—The Philharmonic Society gave its last Concert for the season on the 18th ult. A select orchestra from Edinburgh, including Mr. Carl D. Hamilton (violin), Mr. T. C. Poyser (flute), and led by Mr. H. Dambmann, assisted the Society. Romberg's *Lay of the Bell* was performed with entire success. The solos were rendered by members of the Society with considerable credit, and the choruses were sung with great precision. The second part consisted of glees, solos, &c. Mr. J. G. Pearson presided at the piano, and Mr. J. G. Gooden conducted.

EAST GREENWICH.—The final Concert of the season of the Choral Society took place on Monday evening the 7th ult. in the Christ Church School Room. Mr. Carter's Cantata *Placidia* was selected as the opening piece. The solos were allotted to Messrs. Hayward, G. Russell, Whiteway, and Ratcliffe, Miss Whiteway, and Mrs. Stone, the choruses being sung by members of the Society. The Cantata was admirably performed, Mr. G. Russell's rendering of the declamatory air, "List to me," being especially worthy of notice. The second part consisted of songs, ballads, and pianoforte solos; the special feature being the singing of Mr. Blenkhorn. A pianoforte solo by Mr. Kitson was well received. Mr. G. T. Arthur conducted with care and precision, and Mr. Arthur Kitson presided at the piano.

EAST TWICKENHAM.—The third and final Concert for this season of the Choral Society was given in the Montpelier Hall on Tuesday evening the 1st ult., when Mendelssohn's *Hymn of Praise* occupied the first part of the programme. The solos were admirably rendered by Mrs. Wingrove, Miss Bradshaw, and Mr. Kenningham, and the choruses were sung in a manner which fully sustained the excellent reputation this Society has achieved. Mendelssohn's Pianoforte Concerto in G minor was played by Mr. Dunster with much brilliancy and skill, eliciting the most enthusiastic applause. Cowen's Cantata *The Rose Maiden* formed the second part; the soloists being Mrs. Wingrove, Miss Bradshaw, Mr. Storer-Brown, Mr. Kenningham, and Signor Adelmann, all of whom were highly efficient. Mr. C. J. Dunster ably presided at the pianoforte. There was a very good orchestra led by Mr. Victor Buziau, and Mr. J. C. Dunster conducted.

ERITH.—On the 3rd ult. a performance of Mendelssohn's *Elijah* was given in the Public Hall, under the direction of Mr. Richard Lemaire. The principal vocalists were Miss Ellen Horne, Miss Ellen, Mr. Stedman, and Mr. Thurley Beale. Mr. Lemaire, having thoroughly well trained his choir, an admirable performance was the result. Mr. Byrom presided at the pianoforte and Mr. Jewry at the harmonium.

GLASGOW.—Mr. H. Seligmann gave a Concert on the 26th April in the Queen's Rooms, assisted by Miss Jessie Jones, Miss Orridge, Mr. George Fox (vocalists), Miss Jessie Munro (solo pianoforte), and Mr. Eaton Fanning (accompanist). The concert-giver possesses a good tenor voice which has been well trained, and he sings with expression and without the slightest trace of exaggerated emphasis. Miss Orridge was highly successful, her rich contralto voice being much admired. Miss Munro, who is a pupil of Mr. Julius Seligmann, manifested a high degree of proficiency in one of Schubert's Impromptus, and a Galop by Pauer, the latter redemanded. Mr. Fanning accompanied with judgment.

HARBORNE.—The second Concert of the Choral Union took place in the York Street Board School on Friday the 11th ult., Miss E. Rose and Mr. W. E. Roberts kindly giving their assistance as solo vocalists. The part-singing showed an advance upon that of the former concert, Weber's chorus "Lützow's wild chase" being sung with great spirit and effect. The pianoforte selections were well rendered by Miss Clarke, Messrs. Stratton, Bolton and Foxall. Mr. S. S. Stratton conducted.

HARPENDEN, HERTS.—The fourth Concert of the fourth season of the Harpenden Society was given in the National Schools on Tuesday evening the 1st ult. by the members, assisted by C. B. Lawes, Esq., and some artists from Luton. Mr. C. B. Kaye, organist of the parish church, conducted; and Mr. A. Anscombe, jun., one of Mr. Kaye's pupils, was the accompanist. The programme was miscellaneous. The part-songs were sung with taste and precision, and the solos won great applause, especially those sung by Mr. Lawes and Miss Morton. Much praise is due to Mr. Kaye for the marked improvement in the class.

HOLWELL, NEAR SHERBORNE.—A very interesting Amateur Concert was given on Tuesday the 15th ult. by Mr. A. H. Spens Black, assisted by Miss Blathway, Messrs. Follett, Minifie, and Stokes. Pianoforte selections from the works of Rubinstein and Schumann were excellently rendered by the Rev. E. Gardiner. The vocalists were highly successful. The selections on the "Gigelia" by Mr. Spens Black formed one of the principal features in the concert. The proceeds of the concert are to be devoted to the "Parish Church Restoration Fund."

HOLYPORT.—Mr. E. S. Harding's Concert, given on Tuesday evening the 1st ult. in the Boys' School Room, attracted a crowded audience. The programme consisted of Macfarren's Cantata *May Day*, Romberg's *Toy Symphony*, and a miscellaneous selection. The Cantata was most satisfactorily executed. The choruses, executed by the choir of Bray Church, assisted by several ladies, were given with creditable precision, and Mrs. Hole's pianoforte accompaniments were excellent. A piano solo which opened the second part of the programme was marvellously well played by Master Oscar Mannheimer. The songs were given, as a rule, very fairly, especial favour being gained by Miss Adcock for her "Cradle Song," by Mr. Starling for "Goodwin Sands," and by Mr. Stocken for Sullivan's "Sweethearts." The *Toy Symphony* was played well throughout, and gained much applause. Mr. Harding, who conducted, deserves credit for the careful training which had evidently been given to the performers.

HONLEY, NEAR HUDDERSFIELD.—On Whitsun Day the annual Festival in connection with St. Mary's Church took place, special sermons being preached morning and evening by the Rev. A. Hastings Kelk, M.A., in the afternoon by the Rev. H. H. Rose, M.A. The scholars, numbering over 400, sang the psalms, hymns, canticles, and anthem admirably, showing how well they had been trained, and reflecting the highest credit upon those who had laboured so earnestly. The anthem was "The Lord is my strength" (Sir John Goss). The principal hymns and tunes were "Lord, how delightful," "Oh! what is heaven" (Dr. Leslie), "Forward be our watchword" (H. Smart). The psalms were chanted to Anglican, the canticles to Gregorian chants. The organ accompaniments were well played by Mr. J. C. Beaumont, the organist. His voluntaries were "Finale" from Sonata No. 6 (Mendelssohn), "Andante Pastorale" (W. T. Best), "Fixed in His everlasting seat" (Handel). The collections on behalf of the Sunday Schools realised nearly £25.

ILFRACOMBE.—The performance of Haydn's Oratorio *The Creation* by the Choral Society at the Oxford Hall on the 17th ult. was in every respect a decided success. The choruses, especially "Achieved is the glorious work" and "The heavens are telling," were sung with remarkable precision; and the solo vocalists, Mdme. Cross Lavers, Messrs. T. M. Hayden and Henry Cross, were highly efficient. Much credit must be given to the conductor, Mr. T. C. Webb, for the careful manner in which he has trained the choir. There was a complete band; and Miss Hawken at the pianoforte and Mr. Wood at the harmonium proved able accompanists.

LIVERPOOL.—A National Ballad Concert was given on the 19th ult. in the Lord Nelson Street Hall by "The Liverpool Quartet." The programme was an excellent one, and the audience was most enthusiastic. Miss Ternan gave a capital rendering of "Kathleen Mavourneen," and "Auld Robin Gray," Miss Haworth was very successful in "Comin' thro' the rye." Mr. Harrison gave "Heart of Oak" and "The Minstrel Boy" in excellent style, and "Tom Bowling" and "My pretty Jane" were sung by Mr. Terbutt with much feeling and artistic finish. Several concerted pieces were excellently rendered.

MANCHESTER.—Mdme. Samson Dunne gave her Annual Concert and Pianoforte Recital at the Athenæum Rooms on the 28th April, under the patronage of Lady Annette de Trafford. An attractive programme was presented, special praise being accorded to the performance of Mendelssohn's "Andante and Rondo Capriccioso" by Mdme. Dunne, and the "Kreutzer Sonata" by Master T. Dunne. Miss Redfern (pupil of Mdme. Dunne) was also highly successful. The vocalist was Mdme. Rovina Arnold; solo, Zither, Miss S. Payne. On the 1st ult. a Concert was given in the Hulme Town Hall before a large audience. The vocalists were Mmes. Pickering and Bowmont (whose efforts were well received), Messrs. Dumville and Frearson; and the instrumentalists Messrs. Risegari and Clementi (violin), Arison (violin), and Horton C. Allison. Mus. B., Cantab. (pianoforte). Mr. Risegari gave *Vieuxtemps' "Air Varié"* and Raff's "Cavatina" with much effect. Mr. Horton C. Allison rendered the last two movements of Beethoven's Sonata (No. 12) in a flat with good taste and skill, improvised on airs from Gounod's *Faust*, and also performed (with Messrs. Clementi and Arison) Mendelssohn's Pianoforte Trio in C minor. There was some part-singing by a choir, under Mr. Ambler's direction.

NEWPORT, MONMOUTHSHIRE.—Miss Righton gave a Pianoforte Recital at the Assembly Room, Town Hall, on the 17th ult., before a select and appreciative audience. The programme contained selections from the works of Mendelssohn, Beethoven, Benedict, Heller, Hummel, Weber, and Thalberg. Miss Righton's playing was remarkable for ease and finish, and she was warmly and frequently applauded.

OXFORD.—On Wednesday evening the 19th ult. the members of the Choral Society gave a performance of Schumann's *Pilgrimage of the Rose* and Mendelssohn's *Athalie*. The solo vocalists were Miss Giulia Warwick, Mrs. Hubert Blake, Miss Annie Bolingbroke, Mr. Shakespeare, Mr. Shaw, and Mr. Wadmore. The lyrics in *Athalie* were effectively declaimed by Mr. Brandram, and the harp-playing of Mr. Dodds was a feature in the overture. The concert was highly successful, and the training of the choir was most creditable to Mr. Allchin.

RICHMOND, SURREY.—On the occasion of the Dedication Festival of St. Matthias' Church, which was held on the 3rd ult., a solemn Festal Evensong was sung in addition to the other usual services.

The Psalms were taken from the book prepared by the Richmond and Kingston District Church Choral Association for their Festival on the 19th inst. The Canticles were those by Gadsby in C, and the Anthem was Mendelssohn's *Lauda Sion*. The whole of the music was exceedingly well sung by the choir (strengthened by some of the members of the choir of the Chapel Royal, Windsor), under the direction of the Rev. H. W. Miller, M.A., Mus. B., Oxon. The organist, Mr. H. J. South, accompanied throughout with great taste and ability. The church was crowded in every part.

ROCHESTER.—The concluding Concert of the fourth season of the Rochester, Strood, and Chatham Choral Society was given at the new Corn Exchange on Monday evening, April 30, when Haydn's Oratorio *The Creation* was performed. The orchestra and choir numbered some 250 performers. The principal vocalists were Mdm. Lemmens-Sherrington, Mr. W. Shakespeare, and Mr. J. L. Wadmore. Dr. F. Bridge and Mr. T. Harcourt, jun., presided at the harmonium, and Mr. H. R. A. Robinson at the pianoforte. The whole of the instrumentalists and vocalists were, as usual, under the direction of the Rev. W. H. Nutter, who admirably sustained his reputation as an able conductor.

ROMFORD.—A very successful Concert was given on the 24th ult. by the members of the South Essex Choral Society, under the conductorship of Mr. Henry Regaldi. The programme consisted of selections from Haydn's *Seasons*, some part-songs, madrigals, &c., and a pianoforte duet played by Messrs. A. H. Brown and Louis J. Turrell. The solo vocalists were Miss Emily Hope, Miss Dunn, Mr. J. H. Pemberton, and the Rev. J. W. Bennett. Mr. A. H. Brown presided at the pianoforte.

RYDE, ISLE OF WIGHT.—On the 2nd ult. a very successful performance of Mendelssohn's *Elijah* was given by the Choral Union, under the conductorship of Miss M. F. Fowles, organist of St. James's Church. The choruses were most efficiently rendered, as were also the solos by Miss Brown, Miss Roper, Mr. H. Cross (Salisbury), and Mr. Hanson (St. Paul's Cathedral). The chorus numbered 130 voices, and the accompaniments were played by an orchestra of thirty-eight performers, led by Mr. C. Fletcher. At the last rehearsal of the Union the members presented Miss Fowles with a handsome timepiece on marble stand as an acknowledgment of their appreciation of her efforts as conductor.

SPLISBY.—The members of the Splisby, Wainfleet, and Friskney Amateur Choral Society gave their fourth annual Concert on the 1st ult., under the conductorship of Mr. Keller, before a large and appreciative audience. The first part (sacred) contained selections from *The Creation* and Rossini's *Stabat Mater*, concluding with Mendelssohn's 95th Psalm. The second part (secular and miscellaneous) consisted of part-songs, madrigals, duets, &c. A violoncello solo, delicately rendered by Mr. T. L. Selby, of Nottingham, was redemanded; and Mr. Dunkeaton, of the Lincoln Cathedral Choir, and Mr. Nunn, of the Leeds Parish Church Choir also contributed to the genuine success of the concert. The orchestra and choir numbered about eighty performers.

TORONTO.—Shaftesbury Hall was crowded to the galleries on the occasion of the Concert of the Philharmonic Society on the 5th April. The programme was divided into two parts, the first consisting of a selection from *The Creation* and the Andante from Beethoven's Second Symphony, and the second being devoted entirely to Rossini's *Stabat Mater*. The solo vocalists were Mr. Hampshire, Mrs. Bradley, Miss Hillary, and Mr. Warrington. The favourite numbers, the "Cujus animam," sung by Mr. Hampshire, the "Inflammatus" by Mrs. Bradley, and the "Pro peccatis" by Mr. Warrington, were all carefully rendered and warmly applauded. The quartet "Sancta Mater" and the unaccompanied quartet "Quando corpus" were both worthy of praise. The conductor was Mr. Torrington, to whom the public very properly gave the credit of the general result.

WARE.—On Tuesday the 1st ult. a performance of *The Messiah* was given at the Town Hall in the presence of a large audience. The solo vocalists were Miss Bell, Miss Christie, Mrs. Horley, Miss Edgar, Miss Cobham, Miss Cass, Mr. Trelawny Cobham, and Mr. F. Penna. Mr. Cobham sang with judgment and feeling, his rendering of "Thy rebuke," "Behold and see," and "But Thou didst not leave" being especially appreciated. Miss Christie, Mrs. Horley, Miss Edgar, and Miss Cass were also efficient in the solos allotted them. Miss Bell's rendering of "I know that my Redeemer liveth" was remarkable for expression and sweetness, and she was much applauded. Mr. F. Penna was highly effective, especially in the airs "Why do the nations" and "The trumpet shall sound." The choruses were exceedingly well sung. The Rev. A. D. C. Thompson, of Wormley, conducted. The Rev. S. Navine, of Hunsdon, presided at the piano, and Mr. Williams, organist of Hatfield, at the harmonium.

WINDSOR.—Mr. Orlando Christian gave his Annual Concert in the Town Hall on Thursday the 3rd ult. under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein. An excellent programme was provided. The artists were Miss Annie Sinclair, Miss Emma Christian, Messrs. Orlando Christian and Mellor (of Eton College Chapel Choir), and the Broussil family. The vocal music was highly effective, Bishop's trio "Maiden fair, a word I pray," sung by Miss Sinclair and Messrs. Christian and Mellor, being encored. The performances of the string quartet party were much admired, and Mdlle. Bertha Broussil's execution of a Fantasia on the violin gained great applause. Messrs. A. Joll and W. F. Summers were the pianoforte accompanists.—The third and concluding Concert of the season given by the members of the Windsor and Eton Choral Society took place in the Town Hall on Monday the 14th ult. Dr. Crotch's Oratorio *Palestine* was the work selected for performance. Miss Ada Paterson, Miss Annie Knowles, Miss Emma Christian, and Messrs. Mellor and Thurley Beale were the solo vocalists. The choruses were fairly rendered, especially "In frantic converse," "Then the harp awoke," and "Worthy the Lamb." Miss Paterson was most successful in her rendering of "E'en they who dragged" and "No more

your thirsty souls." The quartets "Be peace on earth" and "Then on your tops shall deathless verdure spring" were very evenly executed by Misses Knowles and Christian, and Messrs Mellor and Beale. The air "To highest heaven he lifts" was particularly well rendered by Mr. Thurley Beale. Sir George Elvey conducted, Mr. J. S. Liddle led the band, and Mr. S. Smith presided at the harmonium.

WISBEACH.—The Musical Society in connection with the Mechanics' Institute gave the last Concert for the season on Tuesday evening the 8th ult. before a large and influential audience. Mendelssohn's *Lobgesang* formed the first part of the programme, the principal parts being taken by Mrs. Sharpe, Miss E. Carlyon, Miss Anderson, and Mr. Gregory (all amateurs), with much success. The second part was secular. The band was led by Mr. Bennett; Miss Mason presided at the piano; Mr. G. H. Porter, organist of Louth, at the harmonium; and Mr. A. C. Thacker, organist of Thorney Abbey, conducted.

WOKINGHAM.—A Concert was given at Crowthorne School Room on Monday the 7th ult., when a number of ladies and gentlemen, forming an excellent choir of some twenty-five voices, ably rendered the part-songs, under the conductorship of Mr. George Bishop, formerly singing-master of Wellington College. A most attractive programme was provided. A pianoforte duet by the Misses Bishop, Chopin's Grand Valse by Mr. Steel, and Gottschalk's Pasquinade by Miss Taylor, were very artistically played. The solo vocalists were highly appreciated, Mr. Bishop being especially successful in Balfe's "Come into the garden, Maud."

WOODFORD.—A vocal and instrumental Concert was given on Tuesday the 1st ult. at the Lecture Hall, in aid of the funds of the Infant Orphan Asylum. The vocalists included Miss Nelly Dakin, Miss Russell, Mrs. Willett, Mr. Arthur Hooper, Mr. J. Brown, and Mr. Frank Conner, with a glee-party, all of whom were highly successful in their several contributions. A great feature of the evening was the performance of the Woodford Orchestral Society, under the conductorship of Mr. Walter A. Latter. Herr Oscar Mez gave a Fantasia on themes from *Faust* on the violin, for which he was enthusiastically recalled. The entertainment was under the direction of Mr. L. B. Wrightson.

WORCESTER.—The members of the Philharmonic Society gave the first Concert of the present season at the Music Hall on the 1st ult., when Mendelssohn's *Lauda Sion* and Haydn's *Creation* were performed. The principal vocalists were Miss Julia Wigan, Mr. Gillam, Mr. C. Fredricks, and Mr. Charles Goodhead, all of whom gave great satisfaction in the music allotted them. The rendering of "The marvellous work" by Miss Wigan caused an enthusiastic recall. The choruses (given by upwards of 100 voices) were taken up with point and precision, and the band, numbering about thirty executants, was very efficient. Mr. W. Done conducted as usual, and was well supported by Mr. A. R. Quarterman, assistant-conductor.

WORSLEY, LANCASHIRE.—On Tuesday evening the 1st ult. the members of the Choral Society gave their last Concert of the season. The programme was miscellaneous, including glees, part-songs, quartets, and songs by the best composers. The principal vocalists were Miss Taylor, Miss Harrison, Miss Knott, Mr. E. Barber, and Mr. G. Barlow. Miss Taylor delighted the audience by her rendering of "Angels ever bright and fair" (Handel), and Miss Harrison sang with great taste and expression. Mr. Barber and Mr. G. Barlow were also highly effective. The glees and part-songs were sung with care and precision. Mr. W. H. Ellwood, assistant-organist of the parish church, accompanied, and Mr. R. Froude Coules, F.C.O., conducted.

ORGAN APPOINTMENTS.—Mr. M. Le Patourel, Organist and Choirmaster to St. John the Evangelist, Guernsey.—Mr. Hy. J. Elder, Organist and Choirmaster to S. Benet's, Mile End.—Mr. Malcolm Heywood, A.R.H.M., Organist of All Saints, Hertford, Organist and Choirmaster to Christ's Hospital, Hertford.

OBITUARY.

On the 8th ult., at Catherington, WILLIAM ROBERT CROTCH, M.A., vicar of that place, late Fellow of New College, Oxford, only son of the late William Crotch, Mus. Doc., Oxon., in his 78th year.

On the 16th ult., at 1, Clifton Villas, Upper Lansdowne Road, South Lambeth, EDWARD J. CARD, Professor of Music, late of 29, St. James's Street, in his 61st year.

On the 18th ult., OTTO DONNER ELMENHORST, of 28, Norfolk Road, St. John's Wood, N.W., aged 45.

SCHUBERT SOCIETY.—President, Sir Julius Benedict. Founder and Director, Herr Schubert.—Eleventh Season, 1877. THE FOURTEENTH SOIREE MUSICALE will take place on Wednesday, 13th June. The Concerts and Soirees of this Society afford excellent opportunities for young rising artists to make their *début*, and for composers to have their works introduced. Prospectus and full particulars on application to H. G. Hopper, Hon. Sec., 244, Regent Street.

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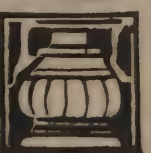
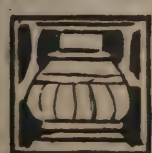
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JULY 1, 1877.

THE INFLUENCE OF HANDEL ON MUSIC IN ENGLAND.

By JOSEPH BENNETT.

As I write, the triennial celebration of Handel's genius is taking place at the Crystal Palace, and an orchestra numbered by thousands is performing, to an audience counted almost by tens of thousands, his finest and most familiar works. We are used even to this now, and no more think of making a wonder of it than we do of sunrise, which *per se* is an occurrence somewhat worthy of note and marvel. Still less do we trouble ourselves to reflect upon the phenomenon signified by the Handel Festival—a phenomenon long pre-existent to it, and destined most likely to survive it, viz. the dominating power of Handel, within the range of his art, over the entire English race. There is no parallel to this anywhere, so far as I know. Other nations have raised or imported great masters, and lifted them to the highest pinnacle of honour—for a time. They have made idols to serve for the worship of the hour, which idols, done with, have been and continue to be stored away in lumber closets, where the curious, beholding them, ask, "Did we ever bow down to such rude blocks and shapeless stones?" Or it may be other nations have so many masters that any one of them can do no more than command the homage of a sect. But Handel in England has been an institution for nearly 150 years; and not only an institution but an all-embracing, well-nigh absolute influence. Other composers have arisen and met with favour. We once thought a good deal of the Chevalier Neukomm; while, with rather more of justice, we took Mendelssohn to our heart and keep him there. But between the position even of the composer of "Elijah" and that occupied by him who wrote the "Messiah" there is a great gulf fixed, because, far more than Mendelssohn, Handel is the musician of the people. And this is the wonder of it. The Anglo-Saxon nature responds but slowly to æsthetic influences, and the growth in it of art-sympathy corresponds too closely with that of our "native oak." But the Handel *cultus* long ago became an affair of the nation, not merely of an educated class. It was once remarked by some "intelligent foreigner" that the guards of English mail-coaches played Handelian airs on their bugles. Most probably the observer heard "See the conquering hero" so performed on the occasion of the advent of a rival "Speedy" or "Lightning;" but his statement may be taken as at least figuratively true. Handel's airs and Handel's music are the property of the people, familiar, understood, and loved as, to a like extent, is the work of no other great master the wide world over. Here then is something worth looking at, not alone with the historical eye, but with the desire to take due cognisance of the working and tendencies of an active and powerful influence.

It is worth while to inquire, at the outset, into the reasons why Handel so speedily gained the national ear for his sacred music. Those reasons appear to me various, and, taking them as a whole, no one can refuse admiration to the shrewdness as well as to the genius they indicate. We cannot apply to Handel the remark that "the world knows nothing

of its greatest men," but it is a fact that the artistic glory which surrounds the master diverts attention from some notable features in his personal character. Yet these ought to be taken into account, because they have much to do with the matter I am now discussing. First of all, I look upon it as a truth that Handel resolved to win fame and fortune in his adopted country. "Make money; honestly if you can, but—make money" is a precept with which commercial nations are not wholly unacquainted, and the Saxon musician came over to us as a thorough man of business. He wanted to "get on," and he had the requisite suppleness and shrewdness. Most men feel the want, but only a few possess the qualities essential to its supply, and the occasions are very rare in which the great artistic man does so. The great artistic man seldom esteems getting on as the highest possible good, or worth the sacrifice of principle to secure. But Handel was an exception. He had things to sell, and he studied the market. He wanted customers in his shop, and he displayed such wares as were likely to attract them. If one class of articles did not suit he exhibited another, and thought it no wasted trouble to "dress his window" anew morning after morning. During the first years of his residence amongst us he followed the custom of the time by courting "persons of quality." He became chapel-master to a Duke, a suitor for royal condescension, and a purveyor of fashionable entertainment. But this was not the way in which he "got on," and the reason why he so long neglected to strike out a fresh path can only be that, as great men often do, he misunderstood himself. Through years of adversity Handel clung to Italian Opera, and the greatest stress of ill-fortune was needed to make him quit his hold. Once separated from the object of his affection, the business qualities of the man assumed the upper hand. He had done for ever with "persons of quality;" could he not appeal unto the many-headed Cæsar? That he did so, and won the cause, all the world knows; but everybody does not reflect upon the extraordinary adaptedness of his means to their end. We may recognise no proof of such adaptedness in the fact that he laid before the masses a new form of entertainment, but the form though new, jumped with their humour. The time of Handel's residence amongst us was not remarkable for the purity of its morals nor the depth of its piety, judging from what we are told of the classes which then were alone privileged to make history. But the English have always been a Bible-reading, and in the main a God-fearing nation, with strong religious instincts and a reverence for sacred things. The seed of Bible-oratorio fell therefore upon ground prepared to bring forth fruit a hundredfold. While the upper classes were trying to feel an interest in the doings of the heroes and heroines of a cold and distant mythology, Handel came forward with characters familiar to every man and, in a powerful sense, still living an heroic life. He thus repeated in the England of the eighteenth century the work of the dramatists of Greece 2,000 years before. They sang of gods and godlike men whose names and deeds were in the hearts as well as the minds of the people, and the record of whose achievements was a priceless possession, an ever-abiding force. So Handel, when he set forth the story of a Samson and a Deborah, of a Joshua and a Moses, of a Saul and a Solomon, of an Esther and a Judas Maccabæus. Here were no Orlandos and Rinaldos, no Ottones and Scipios, about whom few had heard and nobody cared; but, by comparison, real, living, flesh-and-blood people, the intimate acquaintances of every

man who read the Bible for himself, or had it done for him in church. The new form of entertainment was therefore very old in its most essential quality. It simply invited the people to witness a familiar thing amid unfamiliar surroundings. Handel thus started upon his career as a sacred composer (I am now leaving out of account his early Anthems and other music for the Church) with an enormous advantage. By virtue of the themes to which he allied his art the attention and sympathy of the public were in a measure assured beforehand.

But the consideration just advanced is far from explaining a popularity of which, in point of fact, it only made ready the ground and laid the foundation. The great cause must be sought in the character of Handel's music—a character closely following the lines of the national taste, or otherwise the master's repute is beyond comprehension. Here a most interesting field of inquiry opens up, viz., how and in what measure, if at all, was Handel influenced by the works of his English predecessors? Is it a fact that he was in any degree so influenced? More than one line of thought suggests an affirmative reply. Paley's famous argument that the watch reveals the existence of an intelligent and designing watchmaker may not be conclusive as regards the application he makes of it, but in itself is correct enough. Similarly we may infer that when a style of art meets with unanimous national adoption, and becomes, so to speak, assimilated with the national life, there is reason to look upon the result as arising from intention rather than from chance. Moreover, it is not likely that Handel neglected any obvious precaution when, ruined by a mistaken zeal for Opera, he set about retrieving his fortunes as a writer of Oratorio. We know that in this particular sense he was not proud. If a good thing belonging to anybody else caught his eye he stole it without scruple, and it is not probable therefore that any notion of artistic dignity and independence would keep him from adapting his work to prevailing tastes. But the real test of the matter can only be applied by a comparison of Handel's sacred music with that of Henry Purcell, "who," to quote Mr. Hullah, "has been regarded by all historians as the representative of English music and the type of English composers." That comparison, it is obvious, cannot be made within the limits of an article like the present, and I may only indicate it as likely to afford good results. For these reasons: first, the undoubted points of similarity between the sacred music of Purcell and Handel, and, secondly, the reasonableness of the assumption that the German master arriving here when Purcell was at the height of his posthumous fame, and being attracted, as was inevitably the case, by his genius, submitted in some degree, if only as a matter of policy, to his influence. On the other hand it may be urged, not without force, that the genius of both masters developed itself under conditions of a similar nature. To his early training in the strong and sturdy school of English church-music, Purcell added a loving study of the more graceful and expressive Italian art. Handel, filled in youth with the masculine and somewhat hard spirit of the early German school, also passed beneath the influence of the Italians, so that both grafted upon a massive trunk the same tender and beautiful plant. Looking at these facts, and remembering what the vogue of Purcell was at the date of Handel's arrival, we cannot shut our eyes to the fact that, even if the earlier master did not directly influence the later, he at least prepared the way before him by enabling the English public to recognise in his music qualities with which

they were more or less familiar and in some measure had learned to love. But let us look a little further into this matter.

Music, as the natural language of emotion, and by virtue of the subtlety with which it reflects every shade of thought and feeling, is no mean index of the national character from which it springs. Thus the music of France, when compared with that of Germany, clearly and truthfully indicates the difference of thought and temperament between the two peoples. We are entitled to assume therefore that when a nation accepts a composer as England has accepted Handel there exists some degree of affinity between his music and the national mind. That such an affinity obtains in the particular case under notice most Englishmen are anxious to believe, and not without good grounds for confidence. For what are the qualities chiefly distinctive of Handel's music? In the first place, manly strength and vigour; next, direct, straightforward utterance; next, purely natural sentiment; next, a passion for imperial grandeur; and next a loyalty to rule which never degenerates into slavishness. The existence of these traits in the works of the great master can no more be denied than the ideality of Beethoven, the humour of Haydn, the tenderness of Schubert, or the grace and sweetness of Mozart. In point of manly strength and vigour Handel knows no equal. He launches thunderbolts, as said his mightiest successor, and they go straight to the mark. As for his utterances, they are never equivocal. Knowing what he has to say, he says it in language "understood of the people," and if there be times when he steps aside to humour the popular ear or gratify a singer with that which is unmeaning or fantastic, he only supplies a foil the better to set off the directness and truth of his common speech. When sentimental, Handel is never puling. You don't see him in hysterics. He scorns to "pile up the agony" in attacks on the nerves of his hearers for the sake of sensational results. He can weep. There are tears in every bar of "He was despised," and the pathos of "He shall feed His flock" is infinite. Yet when Handel weeps, he weeps like a man, and a woman has said "the tears of a man are terrible." We, as an imperial race, should appreciate the master's imperial effects. Handel is the Napoleon of his order, without a Moscow. The French Cæsar used to win victories by launching masses at his enemy's centre. Handel too fights in masses and overwhelms by straightforward blows. You cannot give him too large a force. Expand the Sydenham transept till twice four thousand executants find room on its orchestra, and his power is doubled without encumbrance. Such a musician deserves to be the musician of an empire. Rome would have decreed him divine honours, and sent her legions to battle with his music at their head. Then how, with all his consciousness of strength, Handel submits to rule and order! We may wish that he had oftener burst the bonds which limited the exercise of his giant powers, but the sight of such a man yielding obedience closely touches a nation distinguished by its reverence for law. We flatter ourselves that in all the foregoing respects Handel is English. As a people we claim to be manly and vigorous; to speak our minds in straightforward fashion; to hate affected or exaggerated sentiment; to have the qualities of imperialism, and to be eminently law-abiding. If this be so, the affinity between Handel's music and our national character is strong enough to explain the phenomenon of the master's position. When he came to England he came to his own, and his own received him.

We know that the influence of Handel on English music and English taste from his day to ours has been immense. Of this no further proof is required than his own greatness and popularity, because everything in the world of mind, no less than the world of matter, exercises a force in proportion to its strength. Some one has said that each word spoken makes a mark, by its agitation of the atmosphere, upon the "everlasting hills." The statement may not be easily capable of scientific proof, but at any rate it is only an exaggeration of a grand fact; and, without the smallest cavil, the enormous influence of Handel will be taken as past dispute. How can we trace the result of his influence? Not to a great extent in the form of direct imitation. That supreme flattery has been denied to Handel for a very sufficient reason. He is too easily imitated, and the copy too easy of detection. His power more appears in the fact that he has furnished a standard by which the work of others may be judged. Since the great master lived many a composer has bidden for favour in the department of Oratorio. Haydn made a mark with the "Creation," but after him none succeeded till Mendelssohn arose. True there was a time when Neukomm assumed heroic proportions, and when English connoisseurs raved about Spohr, between whom and Handel not the slightest sympathy existed. But Neukomm, having gone up like a rocket, came down like its stick, and Mendelssohn elbowed Spohr out of favour. Undoubtedly the success of Mendelssohn is a fact to be taken into serious account; but it should not be regarded as proving anything against Handel. The reverse perhaps is really the case, because the Berlin composer worked upon the "ancient lines," and merely added to them the grace of expression and beauty of colour made possible by later artistic progress. "St. Paul" and "Elijah" came to us purely as developments of the Handelian Oratorio, differing from it according to the diversity of the composers' gifts, the extent of the resources with which they had respectively to deal, and the prevailing taste, but resembling it in very many essential features. The art of Mendelssohn is the art of Handel, making allowance for the hundred years that separate them; and precisely because we recognised in the later composer the great qualities, however modified, of the earlier, his music met with prompt acceptance and abiding favour. But upon this part of my theme I need not further enlarge. More important is it to inquire whether the dominant influence of Handel among the masses of the people is likely to endure, or whether it is destined to give way before the advance of new ideas and forms of expression.

In entering upon this part of my subject it is necessary to distinguish between things that differ—between the form and spirit of Handel's music. The form in very many respects is dead and could not possibly be revived, even if that were desirable. Handel himself often broke the rule which prescribed for every air an episode in the relative minor, with a *Da Capo*; and the liberty thus exercised descends from generation to generation, otherwise form would become stereotyped, and progress in an important respect be made impossible. But form, after all, is to art scarcely more than dress is to the man—or, as I had better say, the woman. Fashions of dress change without more effect than is visible to the eye, and form in music may alter without serious influence upon the underlying art. As a matter of fact it does alter; the mode accepted by one generation being cast aside by the next in favour of another

better suited to prevailing tastes. But all this may go on independently of the bases and essentials of music, and in this fact we who desire the continued influence of Handel's masculine genius take comfort. About the master's forms we care little or nothing. Really they often bore us, and excite a feeling of pity that so great a man was obliged to move within their narrow limits. But the spirit which animates his music, determining its style and character, apart from form, is another matter. To this we cling, and the question whether it will long serve us is one of the highest moment. Just now the superficial observer and he who looks only at professed musical society foretell the downfall of the Handel *cultus*. Handel is out of fashion among the mass of connoisseurs, who speak of him with the cold respect due to that which, having served its generation, can be of no further use. But the phenomenon is not new. Handel went out of fashion with the so-called leaders of musical opinion generations ago, and was none the worse for it with the nation at large. As then, so now. Repudiated by admirers of modern art—men and women of cosmopolitan tastes—he keeps fast hold upon the people, to whose approval he knows the shortest way and of whose affections he has the tightest grip. But it may be said that the estrangement from him of musical society is ominous of a more complete catastrophe. I venture to question this, and on very good grounds. The upper classes of a nation, especially those who lead in literature and art, are seldom national; showing indeed, anti-patriotic tendencies more often than the reverse. They are cosmopolitan almost as a matter of principle, and their sentiments offer no clue to those of the people at large. But even if this were not the case we have plain proof that England remains faithful to her adopted musician. The great master's Oratorios are heard as often as ever they were, and with no abatement of interest; the "Messiah" day at festivals all the country over is still the day, and in the homes of the people Handel's music is to art what the Bible is to literature. Nobody can deny this, but plenty may be found to say that it cannot last. I think it will; not, perhaps, without change in matters of detail, but free from change in matters of principle. The reason for this belief lies in the fact upon which so much stress has already been laid with a view to its present application, viz. the close sympathy between Handel's music, in its essentials, and our national character. Before the one is rejected the other must change; and the outlines of a people's mental and moral physiognomy are altered by the progress of time as slowly as a continent is upheaved or submerged by the action of natural forces. We may be assured of this, at all events, that no nation receives an artist so completely into itself as England has taken Handel without reasons lying far deeper than the influence of fashion can reach, nor unless there exists a *rapprochement* between the two only affected by a transforming of one or the other. Handel has passed beyond the reach of modification, and, as regards England, none of us need give way to alarm. Its taste and temperament, as the late First Gentleman in Europe is reported to have said of its crown, will last our time. I want particularly to impress these considerations upon whoever is just now concerned for the musical future of our country, and inclined to despair because of the phenomena due to the inroads of modern ideas. It is only on the surface that these phenomena exist. They are like the ocean waves, which seem, as they advance and shatter themselves on the rocks, to come from the depths beyond. But it

is only the shallow water that foams and rages. Farther out the "blue profound" merely rises in obedience to force and then sinks again to rest upon the spot from which it rose. So with the effect of fashion on a nation's music. There may be disturbing results, but they are transient; and as Handel, with his grand artistic qualities, has remained the musician of the people through the changes of near upon 150 years, so he is likely to remain. Well for England that she has such a sheet-anchor to steady her "when the stormy winds do blow" and cross-currents vex the waters!

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

By FRIEDRICH CHRYSANDER.

(Continued from page 268.)

SECOND PERIOD: TYPOGRAPHY.

THE concluding words of the previous article direct us to the manner in which we must now trace this second period. Our present course is entirely different from that to which we have kept hitherto.

What has now to be described is to us only the employment of an already known process on new ground; whereas, according to the view which has prevailed hitherto, it was a new invention without any preparatory stages. There is a learned book on this subject by Anton Schmid, late Custos of the Imperial Library at Vienna, which bears the title "Ottaviano dei Petrucci di Fossombrone, the first inventor of music-printing with movable metallic types, and his successors in the sixteenth century." * It is a large book, and I should not desire more space for a work which I hope sometime to publish on all the five periods together. It appears clear from the very title of Schmid's book that he allows of the existence of nothing but block-printing before Petrucci's time. And he says shortly after (p. 3), "Not till the last few years of the fifteenth century, after long pondering, did any one hit upon the invention of movable types of metal for florid, song, and subsequently for plain-song also, and lute and organ tabulatures, available for the printing-press." According to this, the printing of plain-song was an imitation, not a forerunner, of that of florid-song, the very opposite of what I explained in the previous number, and shall still further demonstrate in the sequel. In Schmid's view, which has hitherto been taken by all writers on the subject, who betray great ignorance of the preceding fifty years, Petrucci's invention fell down, as it were, from heaven. He asks pathetically (p. 3), "Who was the happy man who invented the art of printing and multiplying works of music by means of movable metal types? To whom belongs the glory of an invention which was so perfect at its very outset, so sound in its progress, and so enjoyable in its effects to all who were fond of the art?" The learned Custos of Vienna assures us naively in his preface, "As I was anxious to state in my book only what is true, i.e. facts guaranteed by historical documents, I considered myself bound to treat my subject in the simplest style, and to forego all rhetorical ornament and superfluous diffuseness, which in many books wastes so much of our time; but on the other hand I sought to be especially conscientious in my search for historical truth and bibliographical exactitude."

Judging him by this standard of his own, we must unfortunately cancel a considerable part of his book. Poor Schmid! Too much learning often dulls the spirit, if there is not on the other side a little historical common sense to hold the tongue of the balance upright. However, I am not to speak here of Schmid, but of Petrucci.

Ottaviano dei Petrucci is in fact the first noteworthy personality, and to this day the most prominent name, that we encounter in the history of music-printing. He is the only one connected with music whom we could in any sense put by the side of Gutenberg, the great inventor of book-printing; and their histories were similar. Petrucci was born at Fossombrone, a town in the duchy of Urbino, June 18, 1466, of noble but not wealthy parents. As printer he naturally turned to Venice, which was in his day the central point for that art. In the years of his best powers, towards the end of the fifteenth century, he succeeded in discovering a process "which many inventive men had often attempted, without being able to overcome the difficulties," by which he brought to perfection "a thing as welcome as it was difficult, and of public utility." Thus he speaks himself in the preface to the first work printed by him, a collection of ninety-six songs for several voices, entitled "Harmonice musices Odhecaton," that appeared in Venice in 1501. The Privilege of the municipality of Venice, dated May 25, 1498, confirms this in the words, "Petrucci has with great expenses and labour executed what many before him, both in Italy and elsewhere, had long attempted in vain." Now what had these many attempted so long in vain? The Privilege of the Signoria tells us quite distinctly that it was an easier method of printing *florid-song* (canto figurato). In consequence of this, the Privilege goes on to say, the Gregorian *plain-song* (canto fermo) also would be able to be printed with much greater ease. From this expression it has been inferred that they also were thenceforth actually printed by Petrucci's method, which was not the case. In the above words the Signoria were only repeating the hope which Petrucci had expressed in his request for the privilege, but which was not fulfilled, as I showed in the previous article. Petrucci requested and received the privilege for twenty years, solely for the *printing of music in many parts for singing, organ, and lute*. * This makes the matter perfectly clear.

The earliest works published by Petrucci were three books of strictly secular compositions. The first book appeared on the 18th of June, 1501. In the very next year he began to publish church music, of which in course of time a great quantity was printed. He began with a collection of Motetts, also in three books. In 1504 he commenced a large collection of Italian secular songs in nine books, entitled "Frottole." This forms a pendant to his first publication, which contains almost exclusively pieces by composers of the Low Countries. To give an idea of the great activity which he showed at the very beginning, I give a list of his publications in the first four years, together with the dates of printing, and a notice of the libraries in which copies are preserved. The Museo Filarmonico at Bologna possesses the greatest

* "Ottaviano dei Petrucci da Fossombrone, der erster Erfinder des Musiknotendruckes mit beweglichen Metalltypen, und seine Nachfolger im 16ten Jahrhundert." Vienna, 1845. Pp. 342, 8vo, with an Appendix of Music, Printers' Devices, &c.

* "... Ottaviano dei Petrucci . . . cum molte sue spexe ed vigilantissima cura ha trovato quello che molti non solo in Italia ma etiando de fuora de Italia za longamente indarno hanno investigato che e stampare commodissimamente Canto figurado. Et per consequens molto piu facilmente Canto fermo: cosa precipue a la Religion Christiana de grande ornamento et maxime necessaria: pertanto el sopratana de grande ornamento et maxime necessaria: pertanto el sopratana scripto supplicante recorre a li piedi de vostra Illustrissima Signoria, supplicando quella . . . se degni concederli de gratia special chome a primo inventore Canto figurado ne Intaboladure d' Organo et de liuto per anni vinti."—Privilege of the Signoria, May 25, 1498, in Schmid, p. 10.

number; but Vienna, Munich, and Berlin also have precious and generally very well-preserved specimens of the printing in this earliest age:—

Date of Printing.		Libraries possessing Copies.
	1501.	
June 18 ...	1. Harmonice musices Odhecaton, A	Bologna.
Feb. 5* ...	2. Canti B, numero cinquanta	Bologna.
	1502.	
May 9 ...	3. Motette A, numero trentatre	Bologna.
Sept. 27 ...	4. Misse Josquin	Berlin.
Dec. 27 ...	5. Missarum Josquin, lib. i ...	Vienna.
	1503.	
	6. Missarum Josquin, lib. ii. and iii. (Second edition of No. 5, much enlarged) ...	Vienna.
May 10 ...	7. Motetti de passione, signati B	Bologna (wanting title).
June 17 ...	8. Misse Brumel	Vienna, Berlin.
July 15 ...	9. Misse Ghiselin	Vienna, Berlin.
Oct. 31 ...	10. Misse Petri de la Rue ...	British Museum, Bologna, Rome, Vienna, Berlin.
Feb. 20 ...	11. Canti C, cento cinquanta ...	Vienna.
March 24 ...	12. Misse Obrecht	Vienna, Munich, Berlin.
	1504.	
(?)	13. Motetti A	(?)
(?)	14. Motetti B	(?)
Sept. 15 ...	15. Motetti C	Vienna, Munich.
Nov. 28 ...	16. Frottole, lib. i.	Vienna, Munich.
Jan. 8 ...	17. Frottole, lib. ii.	Vienna, Munich.
Feb. 6 ...	18. Frottole, lib. iii.	Munich.
	— new edition, Jan. 29, 1507	Vienna.
No date ...	19. Frottole, lib. iv.	Munich.
March 23 ...	20. Misse Alexandri Agricole...	Bologna, Vienna, Berlin, Rome.

In 1505 he was threatened with competition in printing music for lute and organ, notwithstanding his privilege; wherefore he began to work at this branch also, producing, however, only works for the lute with and without the voice. But nothing has been heard of his ever thinking of trying his ingenuity at printing *plain-song* (canto fermo), and thus making good his assertion that this, as well as *florid-song* (canto figurato), could be multiplied "with much greater ease" by the new method. He seems to have said this only in the enthusiasm natural to an inventor, exaggerating somewhat the importance of his invention.

Petrucchi was richer in ideas than in cash; he was a "pover homo," as he openly declares in his application, in 1514, for a prolongation of his privilege. With his rash and impetuous temperament, which could not brook any delay in the execution of his plans, as is shown by the rapid succession of his first publications, he would soon have discovered that his resources were dried up, if he had not, like Gutenberg, found companions who possessed experience and understood accounts—Amadeo Scotti, a bookseller, and Nicolò da Raphael. He soon (1511) left the entire management to them, and tried his fortune as printer of musical and literary books, first in his native town of Fossombrone, and afterwards at Rome. Pope Leo X. granted him a privilege for fifteen years with most flattering expressions, but only for florid-song and for tabulatures for the lute and organ. Rome would have been just the place to prove that his method was far the best also for Gregorian plain-song; yet he did not once attempt to test this, but preferred, when necessary, to print non-musical books for the sake of profit or patronage. Thus there was no printing of missals or other church hymn-books. I mention this only in order to demonstrate anew that these sacred song-books had already come to be printed before Petrucci's time in a way which even his brilliant invention was unable

to improve. That invention had been made with exclusive regard to florid-song, *i.e.* highly elaborate vocal music for many voices, and was of the greatest importance for this. As regards its notation and dissemination, this kind of music was then in a helpless position; indeed, as far as its progress was concerned, the art of printing was of no service, for what xylography could do for it was not worth considering; amanuenses only could multiply copies of these compositions. In 1450, when Gutenberg began, this difficulty did not exist; but fifty years later the state of things was quite changed. In this short time the bright daylight of art was suddenly let in upon the attempts at writing for many voices; masters arose, whose reputes spread over all Europe, and who, regarding all Europe as a home for their talents, travelled from court to court. Most and the greatest of them belonged to the Low Countries, but all other countries vied with them in contributing a contingent to the musical army. All, whether Netherlander or Frenchman, German or Italian, Englishman or Spaniard, had only one home, Europe, in that glorious age of humanism, when all educated people had only one language, Latin. Musicians had long been pondering over the mysteries of artificial counterpoint, the forms of which always powerfully fascinated susceptible temperaments; but now they began to develop a capacity for exhibiting more beauty of tone and expressive song, while retaining perfect mastery over all the devices of counterpoint. The number of their hearers increased to thousands; and, with the admiration of this music, the desire to know it well became general. It was therefore a general wish to possess works of *Canto figurato*. Copyists could no longer supply the want; and consequently "many both in and outside of Italy" laboured to devise a suitable mode of printing, and in this Ottaviano Petrucci was successful.

But he would probably never have succeeded, and the object would have proved quite unattainable by means of typography, if the musicians had required that their compositions should be printed as they were written, and as they are now printed, in full score. But they let them appear only in single voice-parts, and in that form they were copied, and consequently printed also. Even in pieces for three or four voices, where all the parts are combined in one book, they are not arranged one below the other, but each by itself, one following the other. The masters kept their draughts of compositions, or full scores, so strictly to themselves as secrets of the workshop, that not a single bar of them is preserved for us from this early age. In elaborating their compositions in full score they probably inserted the different voices in different colours; and this alone would make a reproduction by typography impossible. Thus the hundreds of thousands of pieces of music belonging to two centuries have been transmitted to us almost exclusively in the form of single parts—a form which opposes almost insuperable difficulties to the study of the history of music during that long and important period. Only this defective mode of circulating music in single parts, to the neglect of the full score, rendered it possible to assist florid music by the use of typography. Every step of further development, taken by the art of music, proved the insufficiency of these methods and the necessity of new modes of printing.

Some say that Petrucci made his types of lead, others say of tin; so they were very probably composed of a mixture of the two—pewter. His process was a double impression, which is easily discernible in the large and often ornamental initials with the

* This list is given with the dates quoted from the books. The year commenced on March 25; so that "Feb. 5, 1501" is what we should call Feb. 5, 1502.

five lines crossing them. He first printed these lines, and then the notes. The process was therefore essentially similar to that of the printers of Gregorian hymn-books, only that instead of printing these lines in several separate pieces he took a frame which covered the whole breadth of the paper, in this respect resembling the block-printing. The lines, which he printed very fine and sharp, give his impressions their clear, elegant, and firm appearance. The notes also are very well executed, though the perpendiculars are remarkably thick towards the outer end. Altogether Petrucci's impressions bear a very distinguished appearance, and the ink and paper are also excellent. They remind us indeed, more than anything else, of Gutenberg's splendid works. They possess, moreover, the peculiarity of being difficult to imitate, so that the process was not permanently maintained in practical use.

For, first, the double impression was very expensive. Was it absolutely necessary, or could not a process be invented which would make the printed less dependent on the written music? Some thought so; and a German, Erhard Oeglin (Oeglin, Ocellus), of Augsburg, accomplished it a few years later. On the 22nd of August, 1507, he finished the printing of a work entitled "*Melopoiaie sive Harmoniae tetracenticae*," and on the 29th of March, 1508, another, called "*Stella Musicae juvenibus artisque ejusdem novellis*," in which the music is executed at a single impression. This method spread rapidly, at all events in Germany; for an influential printer, Peter Schöffer, managed his musical works printed at Mainz in and after 1511 in the same manner. How far these Germans were indebted one to the other and both to Petrucci it would be very difficult to prove; their process was entirely independent of that of the Venetian. A glance at the printed Missals, &c. probably first showed them that the double impression was not really necessary, if *red* lines were not insisted on. The use of types which would allow the notes to be easily joined together, became now positively essential. The works which these German music-printers published remained almost unknown; but their method presented so many advantages that it was soon generally known, and in a few dozen years generally imitated, and nowhere more ably and diligently than at Venice. Schöffer himself had a printing-press there about 1540. After this Petrucci's manner of type-printing belonged to the things of a period already passed, quite as much as the xylography which his invention had set aside.

All the printers gave even to the notes of florid-song a quadrangular shape like the notes of plain-song, not a round one; yet they were *written* round, or nearly so. An old choir-master of the Pope, named Eleazar Genet (called Carpentras from his birth-place), hit upon the idea of printing them in this shape. On his retirement he went back to his own country, to Avignon, arranged his works at leisure, and pondered over the best means of getting them printed. At length he found what he sought in the principle, "*Print as you write*." He was of course dissatisfied with the printing-types hitherto in use, whether Italian or German, florid or plain. And he found at Avignon a very clever man, Stephen Briard of Bar-le-Duc, who cut new types which marvellously imitated the essential figures of the usual mode of writing music. Jean de Channay, of the same city, printed the works. There were four of these, as far as is known, the first (in the year 1532) being "*Liber primus Missarum Carpentras*." No other place and no other printer ever made use of this original innova-

tion; which fact is the most eloquent judgment that can be passed upon it. At the present day it interests us mainly because it seems to have leapt over 150 years and anticipated the modern round notes; in this respect it possesses historical importance. But practically it was worthless, not because it deviated from the usage of the time, but because it started from an incorrect principle. Typography can never be tied down to be an exact copy of handwriting, but must follow laws of its own. Handwriting has an individual character, and gives pleasure mainly through the skill with which it handles its freer strokes. It is not bound to a measured regularity, and consequently the square and the circle are not figures which are exactly imitated in handwriting, but rather forms between which the hand is always shifting to and fro. If this is managed with a graceful freedom, we call the handwriting beautiful, and see in it the expression of individual character. Every mechanical process, on the other hand, must keep to regular figures of measured proportions. What the writer avoids, the square and circle and regular distances, form the sole rule for the printer. With musical signs all this is even more necessary. We observe consequently that they always abide by fixed forms, and that each has its special law. From the fifteenth to the seventeenth century the form of the notes was quadrangular, and since that time it has been circular; but it never has been and never will be regulated by the forms used in handwriting.

I seize the occasion of the first attempt to assimilate music-printing to music-writing to make these observations, because other trials in the same direction have cropped up from time to time, and especially because at the present time new experiments with the aid of photography would be very easy. But even if it were possible to print a facsimile of the manuscript as easily and cheaply as engraved or type-music, still the latter would remain the only satisfactory method for the trade and the world. The fundamental forms of music types are as firmly fixed as musical notation itself.

In the next number I shall briefly touch on the further fortunes of musical typography during its gradual extension to all countries, and then describe the period of Tabulature-printing.

(To be continued.)

AMATEURS.

WHEN, many years ago, a pianoforte was considered a luxury in the houses of the middle classes I can well remember that an evening where music was made a prominent feature was one of humiliation to the many whose schooling had not included this pleasing "accomplishment." A young lady who could play "pretily" was tolerably certain of an invitation to a party; but it was scarcely to be expected that guests of her own age who could draw, cipher, and speak French well enough to carry off prizes at their academical examinations, should sit quietly by whilst the room was ringing with applause at the showy pianoforte performance of a girl who had received perhaps "bad marks" enough to brand her as a dunce amongst her schoolfellows in everything but "music." And so it gradually became the fashion to play; not that a love of the art had anything to do with it, but parents, seeing that their daughters' hands were made pretty much like those of other people, and that their fingers were not deformed, reasonably imagined that, if they bought an instrument and paid a master's terms for "pianoforte" at

a school, they would be enabled to have a little music at home after the business of the day. The light and frivolous pieces which reigned supreme at this time—relieved only by such pretentious compositions as “The Battle of Prague,” and some other descriptive effusions of this character—could scarcely be said to do much towards laying the foundation of a solid taste for works of art; but as the drawing-room was in these days chiefly devoted to the ladies, even in the evening, the “latest fashion” in music was pretty certain to please as much as the “latest fashion” in dress, and of course remained in favour about the same length of time. Vocal music, however, began shortly to be extensively cultivated, and the sound of the human voice soon effected what the notes of the pianoforte could never achieve. Not only male visitors at a house, but stony-hearted brothers quietly flocked into the room to hear a song, although they would have closed a door to keep out the sound of a pianoforte. Words, aided by the magic eloquence of music, sank deeply into the hearts of the most phlegmatic drawing-room loungers, and many young men who had always imagined that music was “only fit for schoolgirls” asked their sisters to “sing that song again,” and even condescended to beat time during its performance. And then they began to buy songs for themselves, and take counsel with the lady-members of the family as to those which would best suit their voices, making “night hideous” often enough with their noise, but preparing the way for results which have, in due course, unquestionably proved highly beneficial to the art. Music is all-absorbing, and, within my own experience, I can scarcely recollect one instance where it has been abandoned, if once taken up in earnest. When therefore families became united by this artistic bond, it was natural that the tone of the instrumental and vocal works practised should gradually become more elevated. The publication of the standard compositions in a cheap form of course contributed materially to effect this reform, and Oratorios, Masses, Cantatas, and Part-songs being regularly purchased by private individuals, evening rehearsals became a recognised institution of the country. Thus there arose a race of vocalists both willing and competent to assist in the rendering of works without any reward save the consciousness of having helped to spread a knowledge of the finest specimens of art bequeathed to us by the great masters.

Now it is obvious that the difference between a professor and an amateur is that the former lives by the exercise of his talent and the latter does not. We can hardly then, perhaps, be astonished that a sore feeling should have been created at first when it was seen that “amateurs” were forming themselves into Choral Societies, and singing important works before public audiences. It was said that they were stepping from their legitimate sphere, and “taking the bread out of the mouths” of those who had systematically trained themselves to music as a profession. Now this very same thing was affirmed in days now happily passed away, when foreign artists, whether executive or creative, visited this country. It was stated that they were “taking the bread out of the mouths” of Englishmen; but the thought never struck the patriotic individuals who raised this cry that if we persevered in fencing round our island against the invasion of the world’s music and the world’s musicians, we should soon have very little bread to put into our mouths. Turn to the records of the time, and see what desperate efforts were made in various quarters to supply the musical wants of the people, either with home manufactures, or with

foreign wares adapted to the presumed taste of the people. How nicely, for instance, some of the lyrical works popular on the Continent were cooked up for the English market. It would be painful, indeed, to describe one-half of the operatic hashes thus manufactured, for I should be compelled to mention the names of many who were capable of, and even known for, better things; and who, despite the artistic crimes of which they were guilty, have scarcely perhaps a right to be judged too harshly, considering the temptations by which they were surrounded. But the good sense of the people at length prevailed; and it was shortly seen that the sooner we held out the hand of welcome to artists of all countries the more musical would England become.

May we not, then, take a lesson from this fact, and regard this amateur element which has recently sprung up as a hopeful and healthy sign of the musical future? By what means, for example, have the grand works of Bach become known, and even popular, in this country? Surely through the efforts of amateurs, who by earnestly devoting many months to compositions so abstruse as to be unapproachable by professional choristers, to whom of course every hour is valuable, have succeeded in awakening a taste for high-class music which, but for their exertions, might have remained dormant for years. Choral singing is so delicate, refined, and subtle an art that only those who have leisure, and can therefore band themselves together to study patiently and zealously under an experienced Conductor, are enabled to give effect, not only to the notes but to the meaning of works so elaborate as we have recently heard. All honour, then, to artists who can reveal to us beauties so long hidden. Amateurs have a mission before them which they are worthily fulfilling, and every encouragement should be given to them in their self-imposed task, more especially by persons commercially interested in promoting a more extensive love for those musical creations which demand a long time and much labour for their due rendering. It is absurd in the extreme to suppose that Amateur Choral Societies are not productive of the utmost good to the progress of music in this country, and equally unreasonable is it to believe that anything which tends to the permanent benefit of art can by any possibility be detrimental to the interest of its professors.

HENRY C. LUNN.

THE FAMILY OF BEETHOVEN.

WHEN a great man has made his name illustrious the history of his family becomes a question of public interest, and the antiquary explores the records of Church and State to bring to light names and dates which would otherwise have been buried in oblivion. In the absence of such authentic details, baseless and fanciful statements are too often lightly promulgated and blindly copied, until at last they pass into literature as unquestioned portions of history. In 1837 a Dutch writer, M. Van Marsdyck,* endeavoured to assign a Dutch origin to the family of Beethoven, and to claim the composer himself as a compatriot by birth. Van Marsdyck asserts that Beethoven’s grandfather settled in Bonn from Holland, that his parents were itinerant musicians who during the summer attended the fairs in Holland, and that his mother, Helena Keverich, gave him birth in August 1772 during a fair at Zutphen, a town of Gueldres, in a poor inn bearing the name of “De fransche Tuin,”

* In a pamphlet entitled “Lettre à M. le Bourgmestre de Bonn, contenant les preuves de l’origine hollandaise du célèbre compositeur Louis Van Beethoven.” Amsterdam: J. D. Sybrandi.

or "The French Garden." All this, however, is utterly destitute of any foundation in fact,* and it is now established that Beethoven's ancestors were natives of Belgium. The connection between the Beethovens of the parent country and the branch of the family settled in Germany seems to have been obscured by the lapse of time, and some years ago M. Jacobs, a grandson of a brother of Beethoven's grandfather, visited Vienna to ascertain the nature of his relationship to the family of the composer. After many inquiries he met Beethoven's sister-in-law, the widow of his brother Karl, who still had in her possession the portrait of the composer's grandfather, painted by Radoux, painter to the Court, in 1739, when Louis Van Beethoven the elder was twenty-seven years of age. From her M. Jacobs obtained a lock of the hair of his illustrious cousin, and an autograph letter written to Bach† at Vienna respecting the plan of founding an academy. From information furnished by M. Jacobs, as well as from the results of his own researches, M. Grégoir, a Belgian antiquary, published a small pamphlet entitled "Notice sur l'origine du célèbre compositeur Louis Van Beethoven" (Anvers, 1863), and from this pamphlet the following details, with some additions and corrections from other sources, are extracted.

The family of Van Beethoven dates from the beginning of the seventeenth century, and lived at Leeftael, in the neighbourhood of Louvain. One of its members fixed his residence at Antwerp about 1650, and was father of Guillaume Van Beethoven, who married, on the 11th September 1680, Catherine Grandjean, by whom he had eight children. Their son, Henri-Adelard, was baptised on the 8th September 1683, in the parish of Notre-Dame, at Antwerp. His sponsors were Henri Van Beethoven,‡ as proxy for Adelard de Redineg, Baron de Roegeney, and Jacqueline Grandjean. Henri-Adelard married Marie-Catherine de Herdt, by whom he had twelve children; and it appears from the parish books of the town of Antwerp that their third child, Louis, grandfather of the great composer, was born at Antwerp, where he was baptised in the church of St. Jacques on the 23rd December 1712. Beethoven was, therefore, of Flemish descent. The twelfth child of Henri Van Beethoven, Louis-Joseph, resided at Oosterwyck, near Bois-le-Duc, with his son-in-law, Van der Brugge. He was baptised in the church of St. Jacques, at Antwerp, on the 9th December 1728, and died at Oosterwyck on the 11th November 1808. He married on the 3rd November 1773 Anna Scheurweghs, a native of Pulle (not Wulle, as Fétis says), a village five leagues from Antwerp, where she was born on the 8th October 1752. She died at Antwerp on the 26th

July 1794. By her Louis-Joseph had a son, François-Jacques Van Beethoven, who settled at Maestricht about 1809 and married Maria Lux, and two daughters, Anne-Therese, born at Antwerp on the 29th January 1774 (soon after the marriage of her parents), and Marie-Therese, born at Antwerp on the 11th January 1775. The latter was married at Notre-Dame on the 6th September 1808 to Joseph-Michel Jacobs (born in 1777 and died at Antwerp in 1857), and was the mother of Jacob Jacobs, an eminent painter. She died on the 23rd January 1824, and was the last surviving member of her family at Antwerp. The widow of François-Jacques Van Beethoven was living in 1863, and her son, Hubert who died not long before that time, was one of the last survivors of that generation. Other members of the Beethoven family settled at Maestricht, at Tongres, and at Tirlemont. One of these was Corneille Van Beethoven, a notary at Tongres, who was a son of François-Jacques Van Beethoven, and was born at Maestricht. His descendants still exist at Tongres.

Louis Van Beethoven, the composer's grandfather, was a musician at Antwerp, and seems to have left his native country early in life on account of some quarrel with his family. He settled at Bonn in 1732, first as one of the musicians to the Court, and afterwards as a tenor singer in the chapel of the Archbishop-Elector of Cologne, who resided at Bonn. He was appointed Chapelmaster in or about 1761, and died at Bonn on the 24th December 1774. By his wife Maria-Josepha Poll he had several children, one of whom, Johann, born in 1740, became, as well as his father, a tenor singer in the Elector's chapel.

In the Court Almanack for the year 1760 the following notice of the Beethovens appears:—

CHAPEL OF THE COURT.

Singers.
Ludwig Van Beethoven, singer.
Johann Van Beethoven, additional.

In that for the year 1761 is:—

Chapelmaster.
Vacant.
Singers.
Ludwig Van Beethoven.
Johann Van Beethoven, additional.

In the Almanack for the year 1763 the former is named as Chapelmaster, the latter as Singer. In 1767 Johann Van Beethoven married Maria-Magdalena, widow of Johann Laym, valet-de-chambre to the Elector of Trèves, and daughter of Heinrich Keverich, chief cook to that prince. She was born at Ehrenbreitstein, near Coblenz, as is shown by the following extract from the parish register:—

"Anno 1746, 20^{ma} Decembris, renata est Maria Magdalena Kewerich, Domini Henrici Kewerich, coqui primarii Em^{mi} et Mariæ Westorfs, conjugum legitima filia."

In the marriage register of the same parish appears the record of her first marriage:—

"Anno 1763, 30^{ma} Januarii prævia dispensatione super omnibus denunciationibus de expressa licentia Em^{mi} sub vesperam in sacello apud R.R.P.P. Capucinos coram requisitis testibus.—matrimonialiter copulati sunt prænobilis Dominus Johannes Laym, Em^{mi} Cubicularius et prænobilis virgo Maria Magdalena Kewerich, Vallensis."*

Laym died at the age of thirty, on the 28th November 1765, two years and ten months after his marriage. In the marriage register of the parish of St. Remigius at Bonn, under the date 12th of November 1767,

* Fétis ("Biog. des Musiciens") seems to credit Marsdyck's assertion that a Louis Van Beethoven, son of Helena Keverich, was really born at Zutphen in 1772. He conjectures that Beethoven's mother had a sister, named Helena, married to another son of Louis Van Beethoven, and that they were the parents of the child born in Holland. He supposes also that the error in the register of baptisms, in which Maria Magdalena Keverich is named Helena, proves the existence of another daughter of Heinrich Keverich, and was due to the forgetfulness of the priest, who, acquainted with both sisters, inserted the name of the one for that of the other. There seems, however, to be no evidence whatever in support of this theory, and it is more likely that Marsdyck's account is altogether based on mere local gossip. The error in the register probably arose, as Wegeler suggests, from the abbreviated form "Lenchen" or "Lene" being equally used for the names Magdalena and Helena. Hence the latter was erroneously inserted in the register instead of the former. It may also be added that all the children of Louis Van Beethoven, except Johann, appear to have died young.

† Grégoir strangely says "probably a son of J. S. Bach," but this must be incorrect. In the absence of more precise information respecting this letter, it seems probable that the person to whom it was addressed was Dr. Bach, of Vienna, Beethoven's law adviser. He was not related to the Cantor of the Thomasschule.

‡ Probably his grandfather.

* Ehrenbreitstein is also known by the name of "Thal," or "The Valley."

appears the record of the marriage of Johann Van Beethoven:—

“Copulavi Johannem Van Beethoven, filium legitimum Ludovici Van Beethoven et Mariæ Josephæ Poll, et Mariam Magdalenam Keferich, viduam Laym, ex Ehrenbreitstein, filiam Henrici Keferich et Annæ Mariæ Westorffs.”

The first child of this marriage was a son named Ludwig Maria, who was born on the 2nd April 1769, and died on the 8th of the same month. His godfather was his grandfather Louis Van Beethoven, and his godmother was Anna-Maria Lohe, Madame Courtin. The great composer was born in the following year, and his baptism is thus recorded in the register of the parish of St. Remigius:—

“Anno millesimo septuagesimo septuagesimo die decima septima Decembris baptizatus est Ludovicus, Domini Johannis Van Beethoven et Helenæ Keverichs, conjugum filius legitimus: Patrini: Dominus Ludovicus Van Beethoven, et Gertrudis Müller, dicta Baums.”

It will be observed that Beethoven's mother is here erroneously named Helena. The house in which he was born was in the street named Bonngasse, numbered 515.*

Beethoven's mother died on the 17th July 1787 and his father on the 18th December 1792, leaving two younger sons, Gaspar-Anton-Karl, born on the 8th April 1774, and Nicolas-Johann, born on the 2nd October 1776. Karl, a teacher of the piano, died at Vienna in 1815, leaving a son, Karl, whose subsequent misconduct was a source of much grief and trouble to Beethoven, who had undertaken the charge of his education. Johann, who became an apothecary, and settled at Vienna, survived his illustrious brother for several years.

Beethoven died at Vienna on the 26th March 1827. Mozart's Requiem and a hymn by Seyfried were performed at his funeral, at which more than 35,000 persons were present. The coffin was carried by the following artists belonging to the opera: Eichberger, Schuster, Cramolini, Ad. Müller, Hoffmann, Rupprecht, Borschitzky, and Ant. Wranitzky. During the procession the singers of the opera chanted the *Miserere*. The pall-bearers on the right were the Chapelmasters Joseph Eybler, J. Hummel, Ignaz Seyfried, and Kreuzer. On the left were Joseph Weigl, Adalbert Gyronetz, J. B. Gansbacher, and W. Würfel. Thirty-six torches were carried by poets, composers, actors, and personal friends, among whom may be mentioned Czerny, Haslinger, Lablache, Baron de Lannoy, Mayseder, Schubert, Steiner, and Breuning, the friend of Beethoven's childhood. His brother was chief mourner. Four addresses were delivered at the grave by S. Anchütz, Grillparzer, J. Castelli, and Baron von Schlechta.

The body of the immortal composer lies in the cemetery of Währing, near Vienna.

In 1845 his statue, by Thorwaldsen, was erected in his native town.

It has always appeared to us that music is degraded from its true position when, instead of asserting its own unaided power, it is used as a means of enlivening a long evening after a dull public dinner. We can perfectly understand why at the Anniversary Festival of the Royal Society of Musicians a concert should form a portion of the entertainment, because it is a meeting of artists in support

of the art; and the brothers and sisters of those who are benefited by its funds gracefully show their sympathy with the cause by an exhibition of their talents; but we must confess to a slight feeling of humiliation when we read, as we have lately done, that at a very commonplace dinner connected with a subject entirely unassociated with art, songs and instrumental pieces were inserted between the speeches, and that the “musical arrangements” were under the able direction of an eminent professor. Surely the flow of conversation, relieved at intervals by those displays of eloquence usually called forth at public banquets, should form sufficient variety during an evening, without bringing forward artists whose appeal, to be effectual, must be modified to the exigencies of the occasion. It is very true that music is thus often admitted into the presence of men of the utmost importance and influence in the world, but not in the manner its best friends desire. There is a nobility in art which should make it ever a welcome guest with the aristocracy either of birth or intellect; but when we see it thus hired out we are too forcibly reminded of the gentleman in plush who, with an air of conscious superiority, boasted that he would “wait at table with the highest in the land.”

THERE can be little doubt that, although we may not be candid enough to confess it, we do not like our early beliefs to be interfered with by the stern reality of truth. We are disappointed, for instance, at being told by some officious searchers into historical facts that no such person as William Tell ever existed, or that Joan of Arc was not burned to death at the stake. Let us at once say, therefore, that we much doubt whether our remarks will be received in a friendly spirit when we state, in reply to many questions from correspondents, that most of the well-known sentimental musical effusions put forth with the names of great composers attached to them are spurious productions; and that very few indeed of the compositions bearing descriptive titles were so named by those who wrote them. Beethoven's “Adieu to the Pianoforte,” was written years after the composer was dead; and the “Dream of St. Jerome,” so pathetically alluded to by Thackeray, had no more to do with Beethoven than the piece already mentioned. Weber's “Last Waltz” is by Reissiger, and was published, in a collection of waltzes by that composer, by an English music-seller nearly forty years ago. The air known as the “Harmonious Blacksmith,” is *not* by Handel, and no blacksmith was in the slightest degree mixed up with it. Beethoven's “Moonlight Sonata,” “Sonata Pastorale,” and “Sonata Appassionata” had no such sensational prefixes in the composer's manuscript; and the mere mention of the ridiculous titles which have been given to Mendelssohn's *Lieder ohne Worte*—the “Bee's Wedding” being one of the most truly absurd examples—would have driven their sensitive author distracted. With these facts before us, we should be cautious how we receive any composition which on the face of it creates suspicion. Such matters may appear trifles to those who look only upon the commercial side of the question; but there are others whose respect for the great works in art teaches them also to respect the memory of those who produced them; and it is their duty, therefore, to speak on all occasions what they know to be the truth, even at the risk of disturbing the serenity of many who have so long accepted a falsehood as to care not for the result of further investigation.

* Johann Van Beethoven afterwards lived at a house in the Rheingasse, numbered 934, which has been sometimes erroneously regarded as the composer's birthplace.

It is unquestionably a difficult matter to clothe an unpleasant truth in pleasant words; but we nevertheless think it the duty of a critic to make the attempt. An American journal, however, earnestly devoted to the cause of music—which, as the editor informs us, was given three months from its starting to “burst up”—seems to increase in plain-speaking as its circulation improves; for in the last number we have some specimens which are certainly more characteristic of a noble independence of diction than any we have yet seen in its pages. Speaking of a concert, for example—which it describes as a “monstrous, morbid mass of muscular musical melancholy”—Bach’s Cantata, “God’s own time is the best time,” is said to remind its hearers of “a lot of grown-up babies playing at marbles made of the bones of their grandparents.” In a notice of a performance of Wagner’s operas we are told that during many parts “the discord and the out-of-tune (to coin a word) was sublime in the colossal dimensions of its depth, height, thickness, intensity, vigor, relentless masculinity, breadth, intellectuality, and continuity.” And the following is a portion of a review of a pianoforte piece: “To describe it anatomically would be to say that it has neither head, tail, nor torso. It seems to have no *raison d’être*, certainly no *raison musicale*. It has no feature, no countenance, no body, soul, nor boots. But there are bristles, whether of a porcupine or of a hog we know not, but they would become the latter animal.” The journal is termed by its proprietors “radical;” but on this side of the Atlantic, at least, we question whether such “radicalism” would not tend to promote a reactionary spirit of “conservatism.”

THE *Lancet* informs us that “a Society is being formed which will seek for the regulation of street music—not its abolition, which would be impracticable—and that members of the various professions are enrolling themselves with the object of pressing for legislation upon the subject.” Now what this can mean we are at a loss to understand. The suppression of street music is a matter which may reasonably be taken up by any Society desirous of insuring peace and quiet in the streets of our metropolis, but its “regulation” would, we think, defy all the efforts even of our Home Secretary. Is it intended, for instance, that the compositions performed shall be especially arranged for the purpose by a musical committee, that a Conductor shall be appointed for each district, and that a paid official shall decide whether the instruments are perfectly in tune before a performance begins? Are we to imitate the meetings of the School Boards, and quarrel over the best method of educating the masses—the music of the past, present, and future being the bones of contention—so that “Vote for Jones, the tried advocate of the old school,” or “Support Robinson, the unflinching champion of Wagner,” shall be inscribed on the banners of candidates for the office of local commissioners? Surely the subject had better be left to work its own cure. Street musicians have wonderfully improved lately, and will continue to improve without legislation on the matter. Even the trombone-player who for years formed one of a peripatetic band, and blew a hideous note or two whenever he could find an eligible opportunity, has disappeared; and we only read in history that amongst the celebrated street performers was a man who made a very good living by blowing a flageolet with his nose.

FANTI MUSIC.

For the following specimen of Fanti music we are indebted to Lieutenant A. B. Ellis, whose acquaintance with the native customs is the result of a careful study of this curious people. The Esseminah is a choral dance in use at festivals and on all kinds of holidays. A crowd assembles at the sound of drums and arranges itself into a large circle of about six deep, the inner circle being composed chiefly of young women. The Symphony is commenced with a reed instrument and drums, three of which are tuned in minor thirds. As the people sing, clapping their hands and swaying their bodies in time with the music, one of the women steps into the centre of the circle and dances, executing various movements suggestive of the words sung. As soon as she is tired another woman takes her place, and the same thing is repeated. This choral dance is continued for hours at a time and is far from being monotonous. The music is not without melodic interest, and is almost rhythmical enough to suggest European influence. The words are supposed to be sung from the lover to the beloved, but as their ideas of love are scarcely as platonic as those of civilised nations, we refrain from rendering them into English; nevertheless there is much sympathetic poetry in the lines, and we are assured that the Esseminah is exceedingly effective. The reed instrument is a wooden pipe about four feet in length, with three or four holes, and produces a sound somewhat similar to that of the Tyrolese pipe, but more subdued and deeper in tone.

THE ESSEMINAH.

SOLO AND CHORUS, in Unison.

Oh my yun-coh pa-pa im-pu - a - sin doh-doh

DRUMS.

REED INSTRUMENTS.

piyi nar - rah mi quatsie ah mi - num

Brah min - du oh moh - pe - ia

u - fio ah hie. . . &c.

THE CAXTON CELEBRATION IN
WESTMINSTER ABBEY.

No more fitting opening of the commemoration of the 400th Anniversary of the Introduction of Printing into England by William Caxton could have been devised than the Festival Service which was given in Westminster Abbey on the afternoon of Saturday, the 2nd ult. We believe we are correct in saying that the suggestion of the service, at least in the form in which it took place, emanated in the first instance from Dr. Bridge, the organist of the Abbey. Remembering that Mendelssohn's "Lobgesang" was composed for the 400th anniversary of the invention of printing in Germany, the happy idea occurred to Dr. Bridge that a performance of this great and popular work on an adequate scale would be a suitable inauguration of our English festival. The proposal was favourably received by the committee, and no pains were spared to bring the matter to a successful issue.

Wisely recognising the fact that the festival was to be chiefly a musical one, the authorities of the Abbey prepared for the occasion a service judiciously abridged from the form of Evening Prayer. Several of the prayers were omitted; instead of the regular psalms for the day one special psalm (xxvii.) was selected and sung to Mr. Turle's fine chant in A major; there was only one lesson, followed by the Magnificat; then came the Apostles' Creed, and the three Collects; after which the "Lobgesang" took the place of the anthem. And here we must pause for our only grumble. Instead of Mendelssohn's work being given, as it ought to have been, continuously, a sermon by Dean Stanley was actually interposed between the chorus "The night is departing," and the immediately succeeding choral "Let all men praise the Lord." The connection of these two pieces is so close that when separated the musical effect is absolutely destroyed; and in this case, to make matters worse, the sermon was followed by an extempore voluntary on the organ, in order to allow the orchestra to tune. The choral ought to follow the chorus without a break, just as in "St. Paul" the choral "To God on high be thanks and praise" follows "Lord, Thou alone art God," and "O Thou the true and only Light" follows "Is this he?" The authorities of the Abbey could not possibly have found a more unsuitable place for dividing the work, if division were necessary, which we are unable to see; and we are only astonished that Dr. Bridge did not enter an emphatic protest against the proceeding. The proper place for the sermon most certainly was at the close of the work.

But now, leaving fault-finding, we come to the much pleasanter work of praising; and in truth there was much to praise. A very excellent chorus of 130 voices was supported by an orchestra of forty-six performers; while the organ was in the hands of Dr. Stainer, and Dr. Bridge conducted with an efficiency the more surprising as his duties at the Abbey probably give him but little practice with the bâton. Of a work so universally known as the "Hymn of Praise" it will be needless to say more than that the solo parts were excellently sung by two of the choir-boys and Mr. G. J. Carter, and that both band and chorus were remarkably steady, all the points being taken up with great accuracy.

A few words must be said about Dr. Bridge's new Magnificat in G, with orchestral accompaniments, specially composed for the occasion. In its form it does not depart widely from the recognised models of cathedral service; but the mostly independent accompaniment for the orchestra gives a brightness and freshness to the work which add much to its attractiveness. After a short prelude for the orchestra, with an effective dominant pedal point, the chorus enters in harmony with a theme previously announced in unison. An effective point is made at the words "For behold from henceforth" by an unexpected modulation into F sharp minor, leading to a tranquil close in D major for "shall call me blessed." From this point the interest of the music is admirably sustained, among other noteworthy features being the settings of the verses "And his mercy is on them" and "He hath put down the mighty." An extremely well-managed enharmonic modulation from the dominant seventh of A flat to D, at the words "As He promised to our forefathers," leads

back to the first subject for the Gloria, treated throughout in broad harmony and with no fugal writing. The orchestration of the whole is clear and well balanced; and we could not but regret that, owing to the exigencies of the service, the Nunc dimittis, which forms the companion piece, was not also performed. Dr. Bridge may be honestly congratulated on a well-merited success.

[Since writing the above we have learned that Dr. Bridge was in no degree responsible for the division of the "Lobgesang" into two parts, and that such division was quite contrary to his wishes. It is therefore a simple act of justice to acquit him of all blame; but we must say that in our opinion the authorities of the Abbey did very wrong in not leaving the arrangement in his hands, or at least being guided entirely by his advice.]

THE HANDEL FESTIVAL.

IN anticipation of the great Festival which is proceeding as we write, pessimists seem to have had an enjoyable time. Rolling misfortune, like a sweet morsel, under their tongue, and drawing the longest of long faces, they declared that not only had the Triennial Feast of St. Handel become stale, but that Handel-worship had abated—that public taste was moving on and threatening to leave its whilom idol high and dry in a position where it might comfortably become a fossil. For this gloomy view of things there was, it must be owned, some reason. We have undergone lately so acute an infliction of Wagners, Raffis, *et hoc genus omne*, that even Handel could hardly keep himself in remembrance. Witness, for example, the scanty audience who were all that cared to hear the master's "Hercules" a few weeks ago, other amateurs in their thousands having rushed to sit at the feet of Anton Rubinstein. But one swallow does not make a summer, neither does what is called musical society constitute the musical opinion of the nation. The success of the Handel Festival so far and the enthusiasm its performances have excited show that the "great heart of England" is sound as ever on the point of devotion to the composer who, more than any other, or all others together, has formed and sustained amongst us a healthy, manly artistic taste. The fact does one good to think of; and our pessimist friends may depend upon it that the catastrophe of Handel's downfall will not take place in their time, even if the youngest of them should falsify the theory of Mr. Thoms, and live to be a doddering centenarian.

The management of the sixth Handel Festival being that which conducted all its forerunners to success, we naturally find the same resources brought into play. Band and chorus remain as large as ever, the only difference in the constitution of the vast orchestra being, as we fancy is the case, that an unusual proportion of its members are Londoners. Something may be said for this change, no doubt. There is an advantage in the possibility of calling the great majority of the performers together from time to time without trouble or expense; while, from an economical point of view, the course now adopted is one of obvious wisdom. On the other hand, much was gained by a liberal introduction of the fresh and powerful country voices; and the imagination was appealed to by the thought that the entire nation sent its representatives to the Handel orchestra, and that the Festival had an imperial significance. To some extent this is so still. In the orchestra there are forty-eight players from the provinces, while in the chorus are a goodly number of singers from Birmingham, Liverpool, Glasgow, Manchester, Bristol, Gloucester, Leeds, and many other towns. We trust that the managers may always be able to conserve the provincial element, and resist the temptation to draw all their strength from the exhaustless resources of the metropolis. The Festival can only thus retain its character as a national rather than a local event. As regards the principal vocalists, it is pleasant to observe how far, in the opinion of those most concerned, English artists retain their pre-eminence as oratorio

singers. Of the twelve ladies and gentlemen engaged nine are natives of this country; while of the remaining three, two—Madame Patti and Mdlle. Albani—are half English in the sense of having been brought up in the midst of an English-speaking people. Only Herr Henschel remains as the pure representative of foreign art, which, let us at once say, has good reason to be proud of the choice that placed him in so distinguished a position. And have we no reason to be proud of those who represent our national talent and culture? Undoubtedly we have. Edith Wynne, Lemmens-Sherrington, Patey, Rigby, Cummings, Lloyd, Santley, and Foli, make up a group the members of which are, no doubt, variously gifted, but the force of whose united power is great enough to warrant a fair amount of complacency on our part. We miss Mr. Sims Reeves from the list in which he has heretofore been conspicuous, and we regret his absence, but on the whole there is no reason to complain. Sir Michael Costa of course remains the musical head of the enterprise; fortunately for it, since he could not well be replaced. We are no thick-and-thin admirers of the Neapolitan musician. In our view he does not share with English Majesty the constitutional inability to do wrong. On the contrary his power of making mistakes is sometimes rather too conspicuous. But as the leader of such a host as that gathered on the Handel orchestra he has great qualities, and these should be recognised as they deserve. In that position he is "the right man in the right place." Taking the *personnel* of the Festival all round, he must be of an exigent nature who is not satisfied. With a good orchestra, a splendid chorus, capable soloists, and experienced managers, the sixth great celebration of Handel's genius comes as near to commanding success as is possible to human schemes.

The General Rehearsal on Friday the 22nd ult. passed off well. Not that it was a rehearsal in the strict sense of the term so much as a concert proper, with programmes, soloists, applause, and no "trying back." It would be better, perhaps, to keep to the original idea, and turn the "rehearsal" to advantage as such. The audience would have no right of complaint, because they are admitted at cheap prices on that very account. Nor would they be disposed to grumble, unless we mistake them—the business of preparation supplying rather an element of interest than a cause of dissatisfaction. But it must be said in common fairness that there was little need, on the occasion of which we speak, to do other than work regularly through the programme. A few well-known choruses from the "Messiah" enabled the army of executants to get well into swing, and the rest was done with surprising ease. Criticism would of course be out of place, and we shall only mention that the soloists who appeared were Mdlle. Albani, Madame Sherrington, Madame Patey, Mr. Lloyd, Mr. Rigby, Signor Foli, and Mr. Santley; the programme being made up of, besides choruses from the "Messiah" and "Israel," a large part of the Selection, including numbers from "Samson," "The King shall rejoice," "Athaliah," "Joshua," "Acis and Galatea," "Hercules," &c., together with the Second Organ Concerto, ably played by Mr. Best. The audience was large, and the true spirit of enthusiasm for Handel made itself conspicuous throughout.

Amateurs whose pleasure or duty it may be to attend provincial musical festivals have observed of late an abatement in the supremacy of the "Messiah." At one time the "Sacred Oratorio" marked the great day of the feast. To its performance came the largest crowd, and for that occasion, where charity was concerned, did the benevolent reserve their noblest gifts. In a great measure this is the case no longer. But from the fact let no hasty and erroneous inference be drawn. It is not so much that the "Messiah" attracts less as that other works have become better known and esteemed. We are entitled to assert so much with boldness, after experience of the "Messiah" day at the Crystal Palace, when upwards of 18,000 persons were present. It should be considered that these 18,000 came, not from the shires, over which new ideas may be expected to advance slowly, but in great part from the metropolis, which new ideas cover like a flood. We own

to having had some curiosity—perhaps we should say anxiety—as to the result. But there was no cause for fear. Taking into consideration the fact that Handel Festivals are now familiar, the attendance on the "Messiah" day demonstrated the popularity of the work to be as great as it was twenty years ago. With the man who thinks this is not reason for rejoicing we feel no sympathy, because he can have no notion how far the influence of such a masterpiece operates for good among the multitudes to whom it has become a text-book of art. Detailed criticism of the "Messiah" performance will scarcely be expected of us, and it is not at all necessary to tell how such vocalists as Mdlle. Albani, Madame Edith Wynne, Madame Patey, Mr. Cummings, Mr. Rigby, Herr Henschel, and Mr. Santley rendered the solo numbers. The real matter for observation was found in the choral effects, which alone could claim a distinctive rank. On this text it would be possible and easy to found a long discourse, so well did the army of singers and players discharge their task. Although not more than two or three of the choruses had been rehearsed, scarcely a hitch occurred from beginning to end. That every man and woman engaged had a perfect knowledge of the theme goes without saying; but the wonder was that so vast a host could work together with precision and as animated by one spirit. Yet this was done, without any special effort on the part of the conductor. Sir Michael Costa has often taken greater pains with the "700 performers" of Exeter Hall than with the 3,500 of the Crystal Palace, and not secured equally good results; a fact which speaks volumes not alone for the judgment that selected the Handel Festival band and choir, but for the general musical culture represented on the occasion. The times when most impressive effects were produced followed each other in quick succession, beginning with "And the glory," continuing through "For unto us," the choruses of the Passion, "Lift up your heads," and the "Hallelujah," and culminating in "Worthy is the Lamb" with its pendant "Amen." But we need not attempt a description of the grandeur of such music so performed. Enough that upon every ear the "Messiah" choruses must have fallen with masterful power, and upon every spirit exerted an entralling influence.

The Selection day has heretofore been the weakest of the three in point of favour with the public, but the attendance on Wednesday, the 27th, was greater by 2,000 than on the previous Monday. We shall be told, perhaps, that this result arose from the engagement of Madame Adelina Patti, whose name is a tower of strength even out of the art-sphere in which she usually works. To dispute the attraction of Madame Patti would be absurd, and a good deal must be allowed for it. But not all. We wish to believe, and there are good reasons for doing so, that the multitude who thronged the central transept on the Selection day had a desire to extend their knowledge of the master's works by taking advantage of an opportunity not often recurring. Our only regret is that so little novelty was put before them, and that the bulk of the programme was made up of pieces which have become familiar apart from the connection in which they occur. Surely the Selection might be made to do more for Handel without damage to the commercial speculation of which it forms part. The "Messiah" and "Israel" are readily conceded to popular taste because they are undoubted masterpieces, but among the miscellaneous excerpts we might reasonably expect to find the overture to "Samson" or "Esther" rather than the hackneyed one to the "Occasional Oratorio;" just as we might look for unknown airs and choruses rather than those which long ago caught, and now retain, general favour. In so far as this reasonable expectation is not met, the Festival assumes the character of a money-making rather than an artistic enterprise—a character in which we do not care to regard it. But the Wednesday programme, if hardly what it might have been, was by no means barren of interest. In proof of this we need only give a bare catalogue of its contents. Opening with the overture already named, the first part was continued by the Coronation Anthem "The King shall rejoice," "Call forth Thy powers" ("Judah"), "Sing

O ye heavens" ("Belshazzar"), a group of pieces from "Samson," including "Return, O God of Hosts," "Honour and arms," "Let the bright seraphim," and "Let their celestial concerts," the Overture and "Tyrants would in impious throngs" from "Athaliah;" "In the battle" ("Deborah"), and the March and Chorus, "Glory to God," from "Joshua." The second part began with the Organ Concerto in B flat (No. 2); two Airs and a Chorus from "Acis and Galatea;" "Nasce al bosco" ("Ezio"); "Tyrants now no more" ("Hercules"); "From mighty kings" ("Judas"); a selection from the "Ode on St. Cecilia's Day," including the grand Chorus "The dead shall live," "Sorge infausta" ("Orlando"), and "See the conquering hero." Something, at all events, of novelty as well as much of interest was here; and perhaps we ought not to grumble at a programme which contained the Coronation Anthem, to say nothing of other things quite as unfamiliar. But we must grumble, nevertheless, and hope that, on another occasion, the directors will make more of a magnificent opportunity.

Concerning the performance, taken as a whole, it is our duty to use terms in the highest measure laudatory. Of course there were weak points, but fewer and farther between than the most exigent could have insisted upon as the nearest likely approach to perfection. The overtures and marches brought out the brilliant and well-balanced tone of the orchestra admirably, the "Occasional," above all, producing so great an effect as to reconcile us in some measure to its repetition on these occasions. Not less remarkable was the execution of the choruses, in which all the merit of Monday appeared, *plus* credit arising from the consideration that the themes were less familiar. Most of the concerted selections are so well known that we are relieved from any obligation to enlarge upon their character. Amateurs, at all events, will imagine without difficulty to what results they led in the hands of such a competent body of executants, and will readily believe that those results equalled, if they did not surpass, anything in the experience of the multitude who listened and applauded. The solos, fourteen in number, were intrusted, in groups of two, to Madame Patti, Madame Sherrington, Madame Patey, Mr. Lloyd, Mr. Rigby, Mr. Santley, and Signor Foli, those falling to the *diva* of Italian opera being "Let the bright seraphim" and "From mighty kings," the latter of which had to be repeated. Details regarding this part of the concert are less called for than with respect to any other. Enough that each artist did his or her best, that all passed off well, and that the huge audience separated in a state of supreme content.

"Israel" was performed on Friday, the 29th ult., too late for notice in our present issue. Some remarks upon its execution, as well as upon the general results and character of the Festival, will appear next month.

HER MAJESTY'S THEATRE.

WE cannot but believe that the success of the new soprano, Mdlle. Etelka Gerster, who made her *début* on the 23rd ult. as *Amina* in "La Sonnambula," would have been even greater than it was had her appearance not been heralded by the extracts from foreign papers so industriously circulated some time before her arrival; one, containing a sly little cut at Madame Patti, who happens to be at the rival establishment, declaring that the young vocalist "has conquered criticism and critics on their own field." The fact is that English audiences do not care to be told what they are to think of a new aspirant for their favours; they prefer to judge for themselves, and, as the lessee must have been perfectly assured what a treasure he had secured, the *débutante* might, on this occasion at least, have been permitted to create her position with her hearers, rather than to prove her right to it. The purity of her voice and the artistic manner in which she executes the most elaborate passages, ascending even to E flat in alt, would alone entitle her to the highest rank as a mere vocalist; but she also possesses remarkable claims to our sympathies as an actress, her by-play with the Count, as well as her passionate earnestness in the bed-

room scene, displaying qualities which we hope to see more largely developed in parts offering greater scope for her genius. The audience, at first somewhat frigid, probably from the cause we have mentioned, gradually warmed into enthusiasm; and at the fall of the curtain the applause was loud and continuous. Mention too must be made of the appearance of Mdlle. Chiomi, who as the heroine in "Lucia di Lammermoor" created an effect which has been increased by her subsequent performances; and Signor Talbo, as the *Duke* in "Rigoletto," evidenced the possession of a really good tenor voice and a very fair stage presence, the "high C" being, as usual, a passport to the favour of a large portion of the audience. The singing of Signor Tamberlik, although still instinct with the artistic feeling of old, is scarcely what it was; and as we never did like Herr Wachtel, it is not likely that he will now recommend himself to our attention, for bad habits deepen as well as good ones, and powerful declamation is not all we want in a vocalist. Madame Christine Nilsson is singing her very best in her favourite parts; and Mdlle. Salla, as we predicted, is rapidly winning her way to a high position.

ROYAL ITALIAN OPERA.

THE production of Wagner's Opera "Der Fliegende Holländer," under the Italian title "Il Vascello Fantasma," has been the only event of the slightest importance at this establishment during the past month. The success of this work during Mr. Carl Rosa's season of English Opera has, we presume, rendered it safe to present it to the subscribers of the Royal Italian Opera; but to those who take interest in the gradual development of the Wagnerian theory, and care not for managerial diplomacy, it seems a somewhat odd proceeding to take an audience to the composer's early works through his late ones. It was refreshing, however, to be released for a time from the vapid Italian school; and we have little doubt that the charming impersonation of *Senta* by Mdlle. Albani, and the fine dramatic conception of the part of the Dutchman by M. Maurel—the voices of both these artists being admirably suited for the music—will make this Opera one of the most attractive in the *répertoire* of the establishment, even to those who have but small appreciation of the subtle art with which Wagner has coloured the romantic legend upon which it is founded. Signor Bagagiolo sang well, too, as the *Norwegian Captain*; and Signor Carpi was at least a painstaking *Erick*. The scenery, especially the representation of the sea in the first act, with the approach of the Dutch vessel, is just such as would have gladdened the heart of the composer. Little need be said of the revivals, save that Verdi's "Aida" does not improve upon acquaintance; but the decided success of Signor Ordinas as *Mephistopheles* in "Faust" must be chronicled in proof of the fact that a really competent artist is certain of due recognition, even unheralded by preliminary announcements of former triumphs. Signor Nicolini has returned to the company, and appeared in many of his favourite characters, and Signor Pandolfini has fully confirmed the good opinion we at first formed of him. Praise, too, must be awarded to the *débutante*, Mdlle. Synnerberg, who in contralto parts not demanding much power may be found useful.

PHILHARMONIC SOCIETY.

SPOHR's fine Symphony, which the Directors of this conservative Society still insist upon calling "The Power of Sound," was a most attractive item in the programme of the concert on May 28; and although we cannot say that its many beauties were thoroughly revealed by the band, the performance was on the whole entitled to more applause than was accorded to it. A decided effect was created by Professor Macfarren's Violin Concerto in G minor, the admirable rendering of which by Herr Ludwig Straus, for whom it was especially written, was a graceful recognition of his appreciation of its artistic worth. The slow movement especially was a model of refined and expressive playing, and elicited the warmest marks of

approval. The vocalists were Signor and Madame Campobello. At the afternoon concert on the 11th ult. Mdle. Mehlig's performance of Weber's "Concertstück" and Madame Norman-Neruda's execution of a violin Concerto by Viotti were interesting features in the selection. Dr. Sullivan's Overture "In Memoriam," which stood first on the programme, was changed for Beethoven's "Coriolanus" Overture, owing, as it was stated, "to the unavoidable absence" of some of the members of the orchestra, a reason which appeared strangely to puzzle some of the audience. The other orchestral works were Mozart's Symphony in E flat, and Weber's Overture to "Euryanthe." Vocal pieces were contributed with much success by Madame Trebelli and Mr. E. Lloyd. Both the concerts under notice were, as usual, ably conducted by Mr. W. G. Cusins.

ROYAL ACADEMY OF MUSIC.

An orchestral concert of the students of this Institution was given at St. James's Hall on the 20th ult., before a large audience. The opening piece, Balfe's Overture to the "Talisman," produced but slight effect; for, apart from its inapplicability to the subject it is intended to describe, there is but little in it even of the tunefulness usually to be met with in its composer's instrumental pieces. Of the works of the students—a Magnificat by Oliveria Prescott, and Nunc dimittis, by Eaton Fanning—we can speak most highly. Miss Prescott's composition—the solo part excellently sung by Miss Marian Williams—has many points of remarkable interest, although it is scarcely as religious in character as that of Mr. Fanning, which is written for chorus and orchestra, and scored with a freedom and absence of exaggeration worthy of much commendation. The admirable training of the pianists was well displayed by Miss Kate Steel in the first movement of Beethoven's Concerto in E flat, by Miss Emily Lawrence in the Andante and Presto of Sterndale Bennett's Concerto in D minor, and by Mr. Morton in the first movement of Beethoven's Concerto in G. Mention must also be made of the fine tone and feeling shown by Miss Frances Thomas in the Larghetto of Weber's Clarinet Concerto in F; and amongst the vocalists who distinguished themselves were Miss Orridge in a solo, with chorus, from Gluck's "Orfeo," and Miss Jessie Jones in the Finale to Mendelssohn's "Loreley." Mr. Walter Macfarren was, as usual, an able Conductor.

HANDEL'S "HERCULES."

To think that in England—the adopted country of its composer—upwards of one hundred and thirty years have been permitted to elapse before so fine a work as "Hercules" is again brought to a hearing would certainly involve us in grave doubts as to the truth of the assertion that a love for the best compositions is steadily gaining ground, were we not convinced of the popular feeling that Handel so shaped his thoughts according to a conventional pattern that few of his Cantatas and Oratorios which have so long lain neglected can now be produced with any chance of their merits being fairly recognised. To Mr. Henry Leslie as Conductor, and the members of the Guild of Amateur Musicians as executants, then, we owe a deep sense of gratitude; for, after a private performance by the above Association, "Hercules" was publicly presented at St. James's Hall on the 8th ult., and achieved a success which, if it did not convince us of its claims to rank amongst the composer's greatest productions, at least created a widely spread feeling of wonder that such noble music should have been for so many years allowed to slumber in obscurity. Certainly the theme is not particularly striking; and the libretto, by the Rev. Thomas Broughton—founded upon the story of Hercules and Dejanira, as related by Ovid in the Ninth Book of his "Metamorphoses"—and upon the same subject in Sophocles' tragedy called the "Trachinians"—would scarcely seem to lend itself to musical treatment; but Handel has overcome all difficulties, and not only in the airs demanding

pathos and tenderness, but in the highly dramatic solos in which he has had to express words which would have appalled a more timid composer, the genius of the master is unmistakably displayed. The choruses are not so numerous as we find in most of the similar works of Handel, but "Crown with festal pomp," which concludes the first act, is one of the very best specimens of joyous and exultant choral pieces we know. For bold and vigorous writing "Let none despair," and for sympathetic colouring of the words, "Jealousy," may also be cited as equal to any of the less important of Handel's choruses; and had it not been for the excessive length of the work, we have no doubt that "Crown with festal pomp" would not have been the sole choral number encoined at the performance under notice. The general rendering of the work was extremely good, but an especial feature was the exceptionally fine singing of Madame Patey, who both in the recitatives and airs allotted to her displayed not only that cultivated and artistic style which has already won for her so high a position, but a deep insight into the composer's meaning which elicited the most enthusiastic demonstrations of approval. Mrs. Osgood too, as *Dejanira*, sang throughout with her accustomed intelligence; but we cannot understand why her finest solo, in which she expresses her remorse at the crime she has unconsciously committed, should have been left out; assuredly the words, although somewhat melodramatic, are not worse than those given to *Hercules*, descriptive of the racking tortures he has to endure from the effects of the poison, which, declaimed as they were by Mr. Santley, created one of the greatest effects of the evening. Miss Robertson gave the florid music of *Iôle* with praiseworthy accuracy, but we scarcely think the part suited for her. The solos for *Hyllus* are amongst the most effective in the work, and, being assigned to Mr. E. Lloyd, it is almost unnecessary to say that they were all delivered with that purity of style and perfection of intonation to which this accomplished vocalist has now accustomed his hearers, and especially in his first air, "Where congealed the northern streams," his singing was worthy of the highest praise. A good word, too, must be said for Mr. Patey, who gave the solo of the *Priest of Jupiter* without that exaggeration of emphasis which both the text and the music might seem to favour. The chorus, composed of members of Mr. Henry Leslie's choir, as well as of the Guild of Amateur Musicians, was extremely good; but the band was scarcely perhaps in every department equal to the occasion. Mr. Henry Leslie conducted the work as if it were a labour of love, and fully earned the warm applause with which he was greeted. We can scarcely imagine that "Hercules," having been thus disinterred, will again be consigned to oblivion; for if its resuscitation do not lead to its frequent public performance, at least we may expect that it will take its place in the many libraries of Handel's compositions now in the course of formation throughout the kingdom.

WE understand that the following communication has been forwarded by Professor Macfarren to gentlemen making inquiries as to the requirements for Musical Degrees at Cambridge under the new regulations:—

"(Address) 7, Hamilton Terrace,
London, N.W.

"My dear Sir,—According to the new regulations, candidates for the degree of Bachelor of Music must first produce evidence of having satisfactorily passed one of the following examinations in literature and science:—

- (1) The 'Previous Examination' of the University, Parts I. and II.;
- (2) The examination of the 'Oxford and Cambridge Schools Examination Board';
- (3) The University 'Higher Local Examinations';
- (4) The University 'Senior Local Examinations.'

"This last examination (No. 4) affords the readiest means of satisfying the University requirements. Candidates for a Musical Degree, announcing themselves as such, are allowed to enter this examination even though they may be over 18 years of age. The next examination will

(A CRADLE SONG.)

Words by W. C. BENNETT.

Music by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81, Queen Street (E.C.)

Andante con moto.

TREBLE. *p*

ALTO. *p*

TENOR (8va. lower). *p*

BASS. *p*

Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

Lul - la-by! O, lul - la - by! Ba - by, hush that lit - tle cry! Light is

Andante con moto.

PIANO. *p*

$\text{♩} = 108.$

dy - ing, Bats are fly - - ing, Bees to-day with work have done. Lo,

dy - ing, Bats are fly - ing, Bees to-day with work have done.

dy - ing, Bats are fly-ing, Bees to-day with work have done. Lo,

dy - ing, Bats are fly - ing, Bees to-day with work have done.

rall. e dim.

rall. e dim.

rall. e dim.

rall. e dim.

rall. e dim.

Lo, till comes the morrow's sun, Let sleep kiss those bright eyes dry! Lul - la, lul - la,

Lul - la - by! Lul - la, lul - la-by! Lul - la,

Lo, till comes the mor-row's sun, Let sleep kiss those bright eyes dry! Lul - la,

Lul - la - by! Lul - la - by! Lul - la,

$\text{♩} = 56.$

lul - la, lul - la - by! lul - la - by! O lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by! O lul - la - by!

lul - la - by! O lul - la - by! lul - la - by! Lul - la - by!

lul - la - by! lul - la - by! Lul - la - by!

cres cen do.

mf dim. p pp

Lul - la - by!.. O, ... lul - la - by! O, lul - la - by! Hush'd are all things

mf dim. p pp

- by! Lul - la - by!.. O, ... lul - la - by! O, lul - la - by! Hush'd are all things

mf dim. p pp

Lul - la - by!.. O, ... lul - la - by! O, lul - la - by! Hush'd are all things

mf dim. p pp

Lul - la - by!.. O, ... lul - la - by! O, lul - la - by! Hush'd are all things

mf dim. p pp

Lul - la - by!.. O, ... lul - la - by! O, lul - la - by! Hush'd are all things

far and nigh; Flow'rs are clos - ing, Birds re - pos - - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

far and nigh; Flow'rs are clos - ing, Birds re - pos - ing,

rall. e dim. *pp*
 All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,
rall. e dim. *pp*
 All sweet things with life . . have done. . . Lul - la - by!
rall. e dim. *pp*
 All sweet things with life . . have done. Sweet, sweet, till dawns the morn - ing sun,
p
 All sweet things with life have done. . . Lul - la - by!
p *rall. e dim.* *pp*
 Sleep, then kiss those blue eyes dry, Lul - la, lul - la, lul - la, lul - la - by!
 lul - la, lul - la - by! Lul - la, lul - la - by!
 Sleep, then kiss those blue eyes dry, Lul - la, lul - la - by! O, lul - la -
 lul - la - by! Lul - - - la - - - by!
ppp
 Lul - la - by! lul - - - la - by! . . .
ppp
 Lul - la - by! lul - - - la - by! . . .
pp *ppp*
 - by! Lul - la - by! O, lul - la - by! lul - - - la - by! . . .
ppp
 Lul - la - by! lul - - - la - by! . . .
pp *ppp*

Farewell.

(GERMAN VOLKSLIED.)

London: NOVELLO, EWER AND CO., 1, Berners Street, (W.) and 80 & 81 Queen Street (E.C.)

Andante.

TREBLE. *p* Love, I must not tar-ry here, I must go to - mor-row; When I part from

ALTO. *p* Love, I must not tar-ry here, I must go to - mor-row; When I part from

TENOR (Sve. lower). *p* Love, I must not tar-ry here, I must go to - mor-row; When I part from

BASS. *p* Love, I must not tar-ry here, I must go to - mor-row; When I part from

Andante.

PIANO. *p* $\text{♩} = 92.$

one so dear, Bit-ter is.. my sor - row. Doat-ing on thee with a heart

one so dear, Bit-ter is my sor - row. Doat-ing on thee with a heart

one so dear, Bit-ter is.. my sor - row. Doat-ing on thee with a heart

one so dear, Bit ter is my sor - row. Doat-ing on thee with a heart

cres. That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave .. thee, now must I leave thee.

cres. That could ne'er de - ceive thee, Now must I leave thee, now must I leave thee.

p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

p Hearts that once are knit by love, To each o - ther plight-ed, Though the sun and

f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

f stars may move, Still re - main u - ni - ted. *p* One will suf - fer dead - ly pain,

cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

cres. *f* *ff* Feel as though 'twere rent in twain When it quits the o - - ther, when it quits the o - ther.

p
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a
If the breeze that pass - es by, Near thy cheek should ho - ver, Think it is a

p
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,
ten - der sigh, Sent thee by thy lo - ver. For the sighs will count-less be,

f *p*
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

cres. *f* *ff*
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.
I shall dai-ly send to thee, Dreaming of thee e - ver, dream-ing of thee e - ver.

be held in December 1877. A musical candidate is required to satisfy the examiners—

- (1) in English grammar and arithmetic;
- (2) in *two* at least of the subjects in section B (English history, geography, a work of some standard English writer, and political economy) and in the English essay;
- (3) in *one* of the subjects of sections C and D (viz. Latin, Greek, French, or German); and
- (4) in section E (Euclid and algebra).

"Information as regards the details of this examination may be obtained on application to the Rev. G. F. Browne, M.A., Secretary of the Cambridge Local Examinations Syndicate, St. Catharine's College, Cambridge.

"The examination for the degree of Mus. Bac. will consist of three parts:—

- (1) A *preliminary* examination in
 - * (a) Acoustics,
 - (b) Harmony,
 - (c) Counterpoint;
- (2) The exercise, namely, a musical composition fulfilling prescribed requirements;
- (3) A more advanced examination in musical science.

"And no person will be accepted as a candidate for the second or third part of the examination until he has qualified in the previous part or parts.

"I am unable at present to furnish you with the exact details of this examination. These have to be settled by the Board of Musical Studies, and will not be announced until November; but it seems probable that the first 'Preliminary Examination' will be held early in June 1878, and the 'Advanced Examination' in the following December.

"The certificate of having passed an examination in literature and science will not be demanded from those candidates who may present themselves for the Musical Examination before the end of the Easter Term, 1879, and who at the time of the examination are over *thirty* years of age.—I am, dear sir, yours faithfully, G. A. MACFARREN.

"Trinity College, June 1877."

On the evening of Tuesday, the 29th of May, a Conversation of professors, students, members and friends of Trinity College, London, was held, to celebrate the opening of the new temporary building in Weymouth Street, near Portland Place. Among those present were Sir John Goss, Sir Julius Benedict, Dr. Bridge, Dr. Steggall, Mr. Barnby, Mr. H. G. Bonavia Hunt, M.A., Mus. B. (Warden); Dr. Hinton, M.A. (Hon. Sec.); Mr. E. Silas, Dr. Llewellyn Thomas, F.R.C.P.; Mr. Charles Mackeson, Mr. Humphrey Stark, Mus. B. (Hon. Registrar); Professor Passauer, LL.D.; Mr. Lott, Mr. Gordon Saunders, Mus. B.; &c. Letters expressing regret at their inability to attend were received from the Rev. Sir F. A. Gore Ouseley, Bart., Professor Macfarren, and Dr. Stainer. During the course of a very interesting address, the Warden heartily welcomed the visitors, and having set forth the objects and prospects of the College, said: "I won't weary you with a recital of either the history or the advantages of Trinity College. But I should like to take this opportunity of stating, in reply to questions asked from time to time in the public journals, that the governing body of this College has marked out for it a special and distinct ground of its own, and as there is no desire so there is no need to trespass in any way on the especial field of others. Speaking for ourselves, we find our borders spreading rapidly and our numbers increasing steadily without any falling off in the numbers of students or members of other bodies. This year, at the suggestion of one of our musical journals, we have ventured on a much larger—I may truly say a national—scheme: the Local Examinations in Elementary Musical Knowledge. And here our warmest thanks are due to our kind friends Sir Julius Benedict and Sir John Goss (Cheers) for the respective duties they

have so kindly undertaken as adjudicators of the prizes. The time for receiving names of candidates has not yet expired, but I have the pleasure to announce that up to this date, thanks to the efforts of our local secretaries, between 900 and 1,000 candidates have sent in their names (Cheers), and I believe I am right in saying that this number is without a precedent in the annals of purely musical examinations (Loud Cheers). I feel that after this statement I have nothing more to add in support of our claims to the practical goodwill of the country at large, and to the co-operation of all musical men in particular. In order to carry out this and other important schemes, we want the sinews—funds; and it is within the power of all present to help us, by becoming honorary members of the College, or in any other way contributing to our support, and also by furthering our cause amongst their friends" (Cheers). The proceedings of the evening were agreeably varied by songs contributed by Mr. Stedman and Mr. Thurley Beale, a pianoforte solo by Mr. E. Silas, an harmonium solo by Mr. Higgs, jun., a piano and flute duet by Mr. Lott and Mr. B. Wells, and two recitations spiritedly given by Mr. Charles Fry.

WE have much pleasure in laying before our readers the "Outline Programmes" of the Leeds Triennial Musical Festival, which commences on Wednesday, September 19. Wednesday morning, "Elijah" (Mendelssohn). Wednesday evening, Part I.: "The Fire-King," a Cantata by Walter Austin (first time of performance); Part II.: the Overtures to "Tannhäuser" (Wagner) and "The Merry Wives of Windsor" (Nicolai), and a miscellaneous selection. Thursday morning, Part I.: Beethoven's Eighth Symphony, miscellaneous selection, and Overture to "Der Freischütz" (Weber); Part II.: "Walpurgis Nacht" (Mendelssohn), miscellaneous selection, and Overture to "Fra Diavolo" (Auber). Thursday evening, Handel's "Solomon." Friday morning, "Joseph," an Oratorio, written for this Festival by Professor G. A. Macfarren. Friday evening, Part I.: Raft's Symphony in G minor, miscellaneous selection, Overture to "Semiramide" (Rossini); Part II.: Overture to "The Wood-Nymphs" (Bennett), miscellaneous selection, Ballet-Music by Gounod, Overture to "Jessonda" (Spohr). Saturday morning, Part I.: Magnificat in D (J. S. Bach) and the Requiem Mass (Mozart); Part II.: "Mount of Olives" (Beethoven). The vocalists engaged are Mdle. Titiens (whose valuable services are still hoped for), Mrs. Osgood, Madame Edith Wynne, Madame Patey, Mdle. Redeker, Miss Bolingbroke, Mr. E. Lloyd, Mr. Santley, and Signor Foli. The Conductor will be Sir Michael Costa, and Dr. Spark will preside at the organ.

THE Grosvenor Choral Society on the occasion of its sixty-fourth monthly Concert gave a performance of F. H. Cowen's Cantata "The Rose-Maiden." The choruses were sung with much expression and precision of attack by the choir of about eighty voices, the "Wedding Chorus" being redemanded. Miss Gertrude Hemming was successful in her rendering of the music allotted to *Roseblossom*; and Mr. A. Lawrence Fryer sang the principal tenor music with great effect, gaining an encore for the duet with Miss Hemming, "I know a rosebud shining." Miss Kate Reed (contralto), Mr. G. Thorp, R.A.M. (tenor), and Mr. T. Nettlehip (baritone) were the other soloists. Mr. J. H. Maunder accompanied. The second part was miscellaneous, and included "The cuckoo sings in the poplar tree" (G. A. Macfarren), and the "Chorus of Fishermen" from Auber's "Masaniello." Miss M. Turner, L.A.M., and Mr. Arthur Baxter sang respectively, "Oh! that we two were maying" (Gounod), and "Far on the deep blue sea" (Thomas), both of which were enthusiastically encored. Mr. T. F. Williams contributed a concertina solo, and Mr. J. G. Callcott conducted.

A CONCERT in aid of the London Diocesan Deaconess's Institute was given at Seymour Hall, Seymour Street, on the 21st ult., by the choir of St. Michael's and All Angels' Church, Star Street, Paddington, assisted by Madame Ernst, Miss Hayton, and Mr. Stedman, under the direction of Mr. W. H. Sangster. The principal number of the first

* "A Course of Lectures on Elementary Acoustics will be delivered at Cambridge in the Cavendish Laboratory during the ensuing October term. For particulars apply (on or after October 1) to Sedley Taylor, Esq., M.A., Trinity College, Cambridge."

part was the Cantata "Praise Jehovah" ("Lauda Sion," Mendelssohn); the soli parts were taken by the choir-boys, Mr. Stedman, and Mr. Rattee. Mr. Charles Gardner presided at the pianoforte, and Mr. Gordon Saunders at the harmonium. In the second part two effective compositions of the Conductor, Mr. W. H. Sangster, were introduced—a part-song, "While the dawn on the mountain," and a duet "Stars of the summer night;" both were well sung, the first by the choir, and the second by Madame Ernst and Miss Hayton, and received with considerable favour. Other successful pieces were "Oh come in thy beauty," Serenade, sung by Mr. Stedman; "Rock me to sleep" (Benedict), sung by Madame Ernst; and the Chorus of Housis from Schumann's "Paradise and the Peri."

At the last General Chapter Meeting, held in Norwich Cathedral on the 5th ult., Dr. Buck sent in his resignation as organist and choirmaster, a post he has held since the year 1819. He was first a chorister in the Cathedral under Dr. Beckwith, the then organist. Dr. Beckwith died in 1809, his son, Mr. John Beckwith, succeeding his father. Zachariah Buck was articled to him, afterwards became a partner, and on the death of Mr. John Beckwith, was appointed organist and choirmaster. Dr. Buck has been eminently successful in his training of the chorists, the Norwich boys having had a great reputation all over the kingdom for their purity of tone, and the numerous pupils he has sent out as organists have held a high position in the profession. Dr. Buck's degree of Doctor of Music was conferred on him by the Archbishop of Canterbury. The Dean and Chapter having accepted his resignation, he has been offered a retiring pension of £125 per annum.

A VERY successful and well-attended Concert was given in Hawkstone Hall, adjoining Christ Church, Westminster Road, on Tuesday the 5th ult., under the conductorship of Mr. F. G. Edwards, organist and director of the choir of the church. The artists were Miss Mary Davies, Miss Helen D'Alton, Mr. Henry Guy, and Mr. George Whillier, vocalists; Mdle. Gabrielle Vaillant, violin; and Mr. F. G. Edwards, solo pianoforte. The Christ Church Choir, numbering fifty voices, sang for the first time at this concert, and created a very favourable impression, the rendering of Gounod's "Ave Verum" and "As the hart pants" (Mendelssohn) being deserving of the highest praise. A special feature was the introduction of a new (MS.) song "I hear thee speak of a better land," composed by Mr. Edwards and sung by Miss Jessie Williams, an amateur, who received a well-merited encore. Mr. F. J. Sawyer and Mr. F. Beckley were efficient accompanists.

MR. C. H. COULDERY'S sacred Cantata, "Christ's Entry into Jerusalem," which was produced at his concert at the Royal Academy of Music on the 1st ult., would have had a fairer chance had he been able to supply a full band; for the performance of the wind-parts on the organ by Mr. Mountain materially weakened the effect of the accompaniments in a work of such pretension. Enough was shown, however, to prove that the composer has studied in a good school. The choruses are the weakest portion of the Cantata, although in many portions of these the vocal writing shows very decided power. Some of the solos are extremely melodious; and an unaccompanied Trio was encored. The principal vocalists were Miss Jessie Jones, Miss Marion Severn, Mr. W. H. Cummings, and Mr. Wadmore. At the conclusion of the Cantata Mr. Couldery was called forward and warmly applauded.

On the 7th ult. Miss Florence Sanders gave her Annual Concert at the Langham Hall, when she was assisted by Miss Mary Davies, Miss Annie Butterworth, Miss M. J. Williams, Mr. Stedman, Mr. Frank Holmes, Mr. Wadmore, and Mr. Alfred Gilbert. Miss Sanders, who is a pupil of Mr. W. H. Holmes, was highly successful in her rendering of several pianoforte solos, Beethoven's Sonata in C major (dedicated to Count Waldstein) being especially effective. One of the principal items of interest was Purcell's Scena, "Mad Tom," sung by Mr. Wadmore. Miss Mary Davies was heard to advantage in "When the heart is young" (Dudley Buck), as was Miss Annie Butterworth in the

"Willow Song" of Sullivan; Mr. Stedman introduced a new and effective ballad, "The dear long ago," by Julia Woolf. Mr. Alfred Gilbert accompanied with his usual ability.

A CONCERT was given by the City division of the London Vocal Union on Monday the 11th ult. at Albion Hall, London Wall, in aid of the funds of the Carter Lane Mission. The programme opened with the anthem, "In Jewry is God known," which was exceedingly well sung. All the choruses, including "O Father, whose Almighty power" (Handel), "The heavens are telling" (Haydn), and the "Hallelujah" were also satisfactorily given. The principal vocalists were Miss J. Harris, Miss Rendle, Miss M. A. Burke, Miss Carter, Messrs. Hardy, Robinson and Winder. One of the features of the evening was a brilliant pianoforte solo, admirably played by Miss Fanny Henman, who also accompanied. Messrs. George Wells and Thomas Chappell were the Conductors.

MR. ALEXANDER J. ELLIS'S paper "On the Measurement and Settlement of Musical Pitch," read before the Society of Arts, is too lengthy and elaborate for discussion in our columns. We can scarcely believe that the existing evil will be remedied effectually by adopting Mr. Ellis's suggestion that different pitches should be used adapted to the music of various periods; but it is evident that the proposition is not put forth without due consideration. Professor Macfarren's remarks, in the discussion which followed the reading of the paper, as to the effect of climate and of crowded assemblies upon the pitch of instruments seem indeed to prove that, even if we were to decide upon a standard measurement, it would be almost impossible to preserve it throughout a concert.

A VERY attractive Harp Concert was given by Mr. John Thomas at St. James's Hall on the 21st ult., the selection comprising several works executed by a band of harps, which included most of our eminent professors of the instrument. The vocalists were Mrs. Osgood, Mdle. Enriquez, Madame Edith Wynne, Miss Robertson, Miss Henrietta Beebe, Madame Antoinette Sterling, Mr. William Shakespeare, Mr. Lewis Thomas and Signor Federici. The performance of Mr. Thomas was of course a principal feature in the concert; and some of his most effective compositions, both vocal and instrumental, were included in the programme. The attendance was numerous.

A MOST successful Concert was given on May 31, in the Girls' School Room, in aid of the funds of the Schools of St. James the Less, Westminster, by the members of St. James the Less Choral Union, assisted by Mr. W. Sexton and Mr. E. J. Bell (of Westminster Abbey) and Mr. T. W. Hanson (of St. Paul's Cathedral). The programme contained a selection of quartets, glees, choruses, and solos, all of which were excellently rendered. Mr. W. Tuddenham played Rode's Concerto, for Violin, No. 7, in a masterly manner; and Mr. H. Tuddenham, organist and choirmaster of St. James the Less Church, was a most efficient Conductor.

MR. J. GREENHILL gave his Annual Concert in the new Concert Room of the Royal Academy of Music on the 13th ult., assisted by the Misses Mary Davies, Annie Butterworth, Ellen Horne, Jessie Royd, Messrs. Wadmore, Carlos Florentine, and Henry Pyatt as vocalists. The instrumentalists were: piano, Miss Josephine Lawrence; harmonium, Madame Sievers; and violoncello, Herr Theodor Liebe. Signori Randegger and Pinsuti, and Messrs. J. C. Ward and Alfred Gilbert officiated as Conductors. A feature in the programme was the admirable singing of a choir of boys, trained by Mr. Greenhill. The *bénéficiaire* is to be congratulated on the success of his concert.

CONCERTS have taken place at the Alexandra Palace on the 9th and 23rd ult., the first part of the programme on each occasion having been devoted to classical music, while selections of a popular character have formed the second part. The concerts have been supported by Madame Lemmens-Sherrington, Miss Mary Cummings, Mr. E. Lloyd, and other vocalists, the conductor being as usual Mr. H. Weist Hill. Several performances of well-known

English operas have also been given during the past month, at which Madame Edith Wynne, Madame Rose Hersee, Miss Palmer, Mr. G. Perren, Mr. G. Fox, and other artists have appeared.

At the opening of the first school erected by the Board in the city of Westminster, on the 11th ult., a short Sacred Concert was given under the direction of Mr. E. Cympton, consisting of a selection from Mendelssohn's "Elijah" and various anthems by well-known composers. Miss Cattermole was encored for her rendering of "The marvellous work" and Mrs. Milburn was very successful in her singing of "Lux mihi laus" (the motto of the Board), the composition of the Conductor. Mr. F. A. Bridge and Mr. W. H. Monk also contributed to the success of the concert. The choir numbered about thirty voices, mostly selected from the Board teachers.

MISS EMMA BARNETT's first Recital, which was given at St. George's Hall on the 13th ult., displayed this rising young pianist's powers with admirable effect, the programme having been judiciously selected to show her command over music of the most varied character. The Prelude and Fugue in C sharp major of Bach, and Rondo in E flat of Weber, were excellently rendered, and two of her brother's compositions were encored. In Beethoven's Sonata in D major (No. 3, Op. 10) and pieces by Schubert, Handel, Chopin, &c., she was also highly successful, and received, as she deserved, the warmest applause.

WE regret that space will not allow of our presenting even an abstract of Mr. C. K. Salaman's paper on "The English Language as a Language for Music," which was read at the meeting of the Musical Association on the 4th ult. We may say, however, that the subject was most ably treated, and that many happy instances of the beauties and defects of our language for musical purposes were adduced. We hope to be able to make some quotations from the article when the whole proceedings of the Musical Association for the present season are published.

MR. ALFRED COX's Evening Concert took place on the 16th ult. at Myddelton Hall, Islington, when he was assisted by Miss Annie Sinclair, Miss Evans, Miss Rhoda Temple, Miss F. Taylor, Mr. Frank Belmont, Mr. Sandham, Mr. Stanley, Mr. Cubitt, Mr. Harradine, and Mr. Farquharson, vocalists; pianoforte, Miss Cooper, R.A.M., and Mr. Alfred Cox; harmonium, Mr. E. Snell. The programme was an attractive one, and well rendered, a feature of the evening being two duets for piano and harmonium, cleverly executed by the concert-giver and Mr. Snell.

WE have much gratification in announcing that Mdle. Titiens is rapidly recovering from the serious illness from which she has been suffering, and many of the most sanguine of her admirers persist in believing that she will be heard at the Autumn Festivals. No doubt "the wish is father to the thought" with those who indulge this anticipation; and, much as we should all desire her reappearance before the public, we sincerely hope that she will not be permitted to endanger her perfect restoration to health by any premature exertion.

A MEETING was held during the past month at the Concert Room of the Royal Academy of Music in aid of the funds for building a Tonic Sol-fa College. Several speakers—including Dr. Stainer, Mr. Sedley Taylor, Mr. Brinley Richards, Mr. Ellis, and Mr. Curwen—made eloquent appeals in behalf of the object for which the meeting was called; and it was announced that about £1,200 had already been given or promised, but that the sum required for the building would be £9,000.

ON May 28 Miss Coyte Turner gave her second Annual Concert at Myddelton Hall, Islington, assisted by Miss Banks, Miss Marian Lynton, Mr. Stedman, Mr. Redfern Hollins, Mr. James Sydney, Mr. Conrad King, and Signor Brocolini as vocalists; pianoforte, Miss Florence Sanders, and violin, Herr Polonaski. The artists were very successful in their various solos. Miss Turner gave evidence of possessing a contralto voice of good compass and power. Mr. Arnold Birch conducted.

M. ORELYANNI gave his sixth and last concert at Langham Hall on the 23rd ult., when he was assisted by Miss Kathleen Grant, Mdle. H. Arnim, M. Felix Bury, and Signor Adelmann (vocalists), M. Victor Buziau (violin), Herr Rudersdorff (violoncello), and Mr. E. Lane (pianoforte). The playing of M. Buziau and Herr Rudersdorff and the singing of Mdle. H. Arnim elicited much applause. Mr. E. Lane was the conductor.

A FESTIVAL SERVICE in connection with the Caxton Celebration was held in St. Paul's Cathedral on the 19th ult., when Mendelssohn's "Festgesang," composed for the ceremony of unveiling the statue of Gutenberg at Strasburg, was the anthem. Beethoven's "Hallelujah" was also sung, and an eloquent sermon was preached by the Rev. Canon Barry. The musical portion of the service was performed by the full choir of the Cathedral.

MR. CHARLES GARDNER's twelfth annual concert was given at Willis's Rooms on the 22nd ult., the chief feature in the programme being the pianoforte performance of the *beneficiaire*, whose refined touch and artistic feeling elicited much applause from a thoroughly appreciative audience. Mr. Gardner was assisted by many eminent artists, both in the vocal and instrumental department.

THE marriage of Miss Bolingbroke with Mr. Alfred Mudie (nephew of the late C. E. Mudie) took place on the 13th ult., at the New Church, Camden Road. Miss Mary Davies, a fellow-student of the bride at the Royal Academy of Music, was one of the bridesmaids, and Signor Randegger played the "Wedding March" on the occasion.

WE hear that Mr. Crowest, author of "The Great Tone-Poets," has ready another work (to be published by the Messrs. Bentley), which will contain characteristic anecdotes of past musical celebrities, with notes and criticisms from a modern view.

REVIEWS.

The Resurrection. An Oratorio. The text selected by E. G. Monk. The music composed by G. A. Macfarren. The pianoforte arrangement by F. W. Davenport. [London: Stanley Lucas, Weber and Co.]

THE somewhat tardy publication of Professor Macfarren's second Oratorio, written for and produced at the Birmingham Festival last summer, will be heartily welcomed by musicians—perhaps most of all by the members of our choral societies. On the occasion of the first performance of the work it was spoken of in some detail, though necessarily with a certain amount of reserve, in these columns. An examination of the score more than confirms the favourable opinion at that time expressed. We decidedly think that as a whole the "Resurrection" is an advance upon "St. John the Baptist." In style the two works have but little in common. The earlier Oratorio is in many parts highly dramatic, while the "Resurrection" is essentially didactic. The latter work, too, is about one half longer than its predecessor, and contains a larger proportion of amply developed movements; and while, from the nature of its subject, it contains nothing so striking as the choruses for male voices in the second part of "St. John the Baptist," the interest of the music is on the whole more equally sustained.

It may be said at once that the chief strength of the Oratorio lies in its choral music. This arises naturally from the fact that the composer's *forte* lies in his thorough mastery of the resources of harmony and counterpoint rather than in the natural flow of his melodic ideas. In saying this let us not be supposed to deny to Professor Macfarren the gift of melody. Nothing is further from our intention; but in our opinion the interest of his music is to be found, as a general rule, less in the melodies themselves than in the skill with which they are presented and in the mastery with which they are developed. For this reason the choruses of the work, being those portions in which most scope for thematic treatment and contrapuntal device is afforded,

are the numbers which are likely to produce the deepest impression. "St. John the Baptist" contained only three important choruses for the whole choir; the present work has seven, besides three "Choral Hymns," on which we shall say a word presently. All these choruses are in various styles masterly; we are, indeed, at a loss to which to assign the preference. Of the quieter numbers the pathetic chorus "Woe unto us! for the Lord hath added grief unto our sorrow" and the very original "He pardoned and absolveth" (the opening movement of which is written in the Dorian mode) are particularly beautiful; while "This is the victory that overcometh the world," "He is the Resurrection," and the finale "Joy all men in our God the Lord," are not only full of spirit, but masterly examples of scientific writing. The concluding chorus, founded upon the "Old Hundredth," is evidently modelled upon the style of Bach, who so often in his choruses takes a well-known choral as his theme. Professor Macfarren had already done the same thing with the chorus "My soul praise the Lord" in "St. John the Baptist," and there can be but little doubt that the well-deserved success of that piece induced him to try a similar experiment here. His second essay has been no less fortunate than his first.

The three "Hymns" for chorus to which reference has already been made are obviously modelled on the plan of the German choral, as we find it in the works of Bach and, more recently, in the oratorios of Mendelssohn. There is, however, this difference, that whereas Bach and Mendelssohn mostly took well-known church melodies and arranged them, Professor Macfarren has written his own chorals, which consequently will not produce the same impression on the hearers as would have been the case with familiar tunes. Of the three hymns introduced, the first and second (Nos. 3 and 13 of the score) are in our opinion charming; the third (No. 22) seems to us somewhat more conventional. The composer gives the first verse of the choral to the choir, with unaccompanied four-part harmony; the second is sung by the chorus in unison, with a free counterpoint for the orchestra.

Of the solo music that allotted to the baritone will be found the least grateful to the singer. To this voice is given the whole of the narrative, entitled in the score "Recitation," and comprising seventeen numbers out of the thirty-six which the Oratorio contains. The whole of these pieces are set either as recitative or more frequently as *arioso*, a form which may be described as intermediate between recitative and air. Much of this music is both interesting and highly characteristic; but the baritone singer who undertakes the part may feel somewhat aggrieved at not having throughout the Oratorio a single song. Professor Macfarren has of course followed the precedent of Bach in his treatment of the part of the Evangelist in his "Passion Music;" but Bach gave also some songs to the same voice. That the recitations can be made effective was proved conclusively enough at Birmingham by Mr. Santley; but it requires such singing as his to do them justice.

Among the solo music allotted to the other voices our own favourites are the soprano song "For this our heart is faint," the two contralto airs "Let us have grace" and "His right hand shall hold us up," and the tenor song "The wages of sin is death." Best of all, however, we like the charming trio for soprano, alto, and tenor, "The peace of God which passeth all understanding."

The only instrumental movement in the Oratorio is the overture, a masterly composition, which we think will take rank even above the orchestral prelude to "St. John the Baptist." There can be no doubt that by his second Oratorio Professor Macfarren has not only sustained but enhanced his previous high reputation as a representative English composer.

Music and Musicians. Essays and Criticisms by Robert Schumann. Translated, edited, and annotated by Fanny Raymond Ritter. [William Reeves].

If there be any real lovers of music who, knowing and appreciating Schumann the composer, have but a slender acquaintance with Schumann the critic, we counsel them

at once to procure the volume before us; for in its pages will be found the matured impressions of one of the most profound thinkers upon the art the world has yet seen. As the clever translator of the book reminds us, the "Davidite Society," so often mentioned in Schumann's criticisms, was an invention of his own, the signatures "Eusebius," "Florestan," &c. being used whenever he cared not to proclaim himself as the writer of certain notices; but those articles in which he felt wholly interested he signed "R. S." His labours in the cause of art can scarcely be estimated at their full value by those who know not the history of his connection with the *Neue Zeitschrift*, of which he was so long the editor, for the few aphorisms and short critiques occasionally quoted from his writings convey but a faint notion of his crusade against the musical Philistines of his day, which he manfully pursued in spite of a powerful opposition. Schumann was a man of high culture, and his judgment upon musical compositions was based upon his knowledge and intellectual appreciation of the works of genius in other arts and sciences than that to which he was especially devoted. His mission was to discover and foster merit wherever he found it; and as a proof that an artist can be best judged by his brother artists, we may call to mind his warm praise of Berlioz, Henselt, Sterndale Bennett, Chopin, Gade, &c., and also his recognition of the talent of Johannes Brahms, who was then but gradually making his way in the land of his birth, and was indeed almost unknown beyond it. We need but to scan the pages of this book of gossiping criticism to see not only how he venerated the great composers of the world, but with what undisguised contempt he looked upon those who, having but small knowledge of their works, undertook to pronounce upon their merits. Speaking to one who had praised Beethoven, he says, "He would have risen up before you like a lion, and asked, 'Who are you who dare to do so?' I do not reproach you, Eusebius, you are a good fellow; but must a great man always find a thousand dwarfs at his heels? When they smile and applaud, do they fancy they understand the man who fought and struggled to uncounted battles? Those who are unable to explain to me the simplest musical laws presume to judge the master in them all." And then how withering is the scorn with which he relates the story of the Silesian country gentleman, who, having procured a cabinet for music with handsome alabaster pillars, glasses with silk curtains, &c., writes to a music-dealer thus: "But its most precious ornament is still wanting, so pray send me the complete works of Beethoven, as I like that composer much."

It would be impossible in our limited space to convey any notion of this collection of essays and criticisms by quotation, for the critiques are so complete in themselves that a few fragments would but destroy the pleasure of reading them in their entire state. As, however, it has been often said that in England we are somewhat apt to overrate the position which Sterndale Bennett should occupy in the world of art, let us hear what Schumann, the German, says of his compositions: "There is an amiability in these pieces," he writes, "that must put rough workmen to shame, a wealth of grace in every lightest movement, and innocence and poetry in all. . . . Foreign lands give us so little just at present. Italy only sweeps over to us her butterfly dust; and the knotted outgrowths of the wondrous Berlioz frighten us all. But this Englishman, among them all, comes nearest to German sympathies; he is a born artist, such a one as Germany herself possesses few to boast of." And this, be it remembered, is only a small portion of the praise bestowed upon our countryman by one who could be attracted to him only by the kindred ties of genius.

The many aphorisms scattered throughout the volume will be found highly valuable to musical students. Some, as we have already said, have been quoted in English journals; but we will conclude with one but little known: "Warn the youth who composes. Fruit that ripens too early falls before its time. The young must often unlearn theory, before it can be put in practice." Warmly do we commend this truth to the consideration of aspiring young composers.

Tunes for the Family and the Congregation. Selected by S. D. Major. [Bristol: William Mack.]

YET another tune-book added to the countless number already in existence! In his preface the editor says that the work has been compiled to provide suitable tunes for the many new varieties of metre to be found in recently published hymn-books. Certainly credit must be given to the present volume on the score of comprehensiveness, for it contains no fewer than 772 tunes, and provides for 210 different metres. But having said this, and having added that the arrangement of the tunes is mostly simple and good, our praise must end. The book is the most heterogeneous collection of all kinds of pieces, good, bad, and indifferent, that we ever met with; quantity without the slightest regard to quality seems to have been the aim of the editor. Side by side with the finest Lutheran chorals and really beautiful tunes by Samuel Wesley, Dr. Gauntlett, and others, we find such atrocious specimens of psalmody as "Job," "Cranbrook," and "Lydia," horrible musical abortions, which we had hoped were long since banished from the society of decent psalm-tunes. Moreover the editor's musicianship appears to be not always above reproach; for instance, the tune "Eignbrook" (No. 176), which is taken from the "Hallelujah," has had its rhythm so altered as to throw most of the musical accents on the unaccented syllables of the words; while in the tune "St. Asaph" (No. 451), which is given in F sharp minor, an editorial note informs us that the original key is *A flat*! As a work of reference—a sort of cyclopædia of psalmody—the volume may be found useful; but we do not think it from any other point of view a favourable sample of modern tune-books.

A Morning and Evening Service in E. By Charles Edward Miller. [Novello, Ewer and Co.]

MR. MILLER's somewhat elaborate Service, which contains in all thirty-three pages, may be looked at from two different points of view, the purely musical and the practically useful; and the judgment which may be passed upon it will probably depend to a considerable degree on the aspect from which it is regarded. Considered simply as music, we find much in it to commend. While written quite in orthodox cathedral style, there is a freshness about the ideas and an absence of the commonplace which are by no means invariable characteristics of compositions of this class. Of the four pieces contained in the Service, while all are interesting, we think that the Benedictus on the whole pleases us most; the passage for the basses alone, "And Thou, Child, shalt be called the Prophet of the Highest," is very effective, while the modulations in the following verses (p. 18) are not only of unusual boldness for cathedral music, but are conducted with the skill of a practised musician. The other portions of the Service also contain much excellent writing; and from a musical point of view we can give high praise to the whole work.

When we turn, however, to the question of its general practical utility our approbation must be more qualified. While many parts are perfectly straightforward and easy to sing, we find others (and some of these musically among the best) which would sorely puzzle an average parochial choir, and which, in our opinion, the large majority would probably not be able to sing at all without a much larger amount of practice than they would be likely to give. To quote a few instances, in the Te Deum (p. 3), at the words "The glorious company of the Apostles," we find the signature of B, with five sharps. Of course, so long as there are but few accidentals it is just as easy to sing in B as in C, and the first part of the passage presents no difficulty; but at the words "The Father of an infinite majesty" Mr. Miller introduces an excellent modulation into D sharp major, and the passage bristles with sharps and double-sharps in a manner likely seriously to disconcert amateur choristers. Another crabbed (though perhaps rather less difficult) bit of modulation will be found near the end of the Te Deum (p. 11, lines 1 and 2). Another hard nut for parish choirs to crack occurs in the Benedictus (p. 18), where an enharmonic change of notation from B flat to A sharp takes

place at the words "And to guide our feet into the way of peace;" while a third is met with in the Magnificat (p. 27, last line). It is worth noting that in all these cases the difficulty consists not in the modulation but in the notation. Had Mr. Miller written his Service in E flat instead of in E major, the passages would have been easy enough; but our own experience with amateur choirs is that nothing more confuses them than enharmonic changes, and therefore we regret that the composer should have chosen a key for his Service which rendered their introduction necessary.

We have dealt with Mr. Miller's work at some length because its merits are above the average. Those who are not afraid of music with plenty of accidentals will find this Service repay them for the trouble of practice.

Magnificat and Nunc Dimittis, in F. By Francis Edward Gladstone, Mus. Bac. [Novello, Ewer and Co.]

THOUGH somewhat too elaborate in construction to be within reach of average amateur choirs, this composition will be likely to find favour where a more ambitious musical service is attempted. Both pieces are effectively written, and throughout give evidence of the skill of the composer.

O give thanks. Anthem by Joseph Mullen. [Dublin: Foster and Co.] Shows good feeling for music, though no very striking originality; and appears to us to suffer from its rather too fragmentary character, there being more than a dozen changes of time in an anthem of eight pages.

An Air composed for Holsworthy Church Bells, and varied for the Organ. By Samuel Sebastian Wesley. [Novello, Ewer and Co.]

THIS is, we believe, one of the posthumous works of one of the greatest English composers of the present century; and, although a small and unpretending composition, the workmanship and putting together show throughout the hand of the master. While we cannot cease to regret that Samuel Sebastian Wesley did not do more for his art than he has done, we are led to hope that there may be in the hands of his friends other unknown works of his, ere long to be made public.

The melody, as composed, we presume, for the bells of Holsworthy Church, is in three phrases of eight bars each, simple and lying within the compass of an octave, but exceedingly melodious and graceful. It is repeated without variation and with a flowing accompaniment charmingly written; and at the termination of the original melody some new matter is introduced, the air being assigned to the left hand and the florid accompaniment continued in the treble. After a return to the original melody the work is brought to a conclusion by a short coda.

There is nothing in the composition to remind us of the wonderfully majestic harmonies, as well as chromatic progressions, with which the name of Dr. Wesley is and must ever be associated; but yet it shows the knowledge, so invaluable and so often wanting in modern composers, of when and how to be simple.

The International Organist: a Quarterly Journal of Original Organ-music by Eminent Contemporary Writers of all Nations. Edited by J. W. Hinton, M.A., Mus. Doc. Part I. [Weekes and Co.]

It would seem as if, from the nature of things, it were impossible to furnish a constant supply of new organ-music the whole of which should possess real value. Dr. Spark, with his *Organist's Quarterly Journal*, has tried the experiment for some years with, on the whole, as much success as could reasonably be expected, though in going through a file of the journal we shall find, side by side with a great deal that is very excellent, a considerable portion of what might almost be termed "padding;" and now we have before us the first number of a similar publication, edited by Dr. Hinton, of Trinity College, London. Here, too, we find the same inequality to which we have just referred. The present number contains four pieces: a very original little Offertoire, by César Franck, Professor of the Organ at the Paris Conservatoire; a well-written and pleasing Festival March, by Mr. Gordon Saunders,

Mus. Bac.; a Pastorale, by Mr. Dudley Bertram; and a very curious Postlude, by the editor. The two first-named pieces are, we think, decidedly the best. The proof-sheets appear to have been very carelessly corrected; in Mr. Saunders's March alone we have found ten mistakes, many of them very bad ones.

The Organist's Quarterly Journal. Edited by Dr. W. Spark. Parts XXXIII., XXXIV. [Novello, Ewer and Co.]

THE two numbers of this journal now before us are of at least the usual average of excellence. Part xxxiii. contains as its first piece a broad and effective March by G. B. Allen, about which, however, we wish to know for what sort of organ Mr. Allen writes, as in the last line of the third page we find on the pedal stave the B and A below double C written. The other most striking features of this part are an excellent Minuet and Trio in G minor by Berthold Tours, and a Prelude and Fugue by Augusto Moricani, organist of the Vatican, Rome, which presents the peculiarity that the pedal part is nowhere obbligato, but only doubles, either in the unison or octave, the lower notes of the left hand. Are Italian organists, we wonder, not accustomed to a free pedal part? Dr. Spark ought, we think, in kindness to his subscribers, to have given a translation of the Italian note as to registering which Signor Moricani has prefixed to his piece. In Part xxxiv. we find a very pleasing Melody by E. Silas; an Offertoire by Hamilton Clarke, pretty, but rather reminiscent of Léfébure-Wély; a Prelude by Walter H. Sangster, containing much clever imitative writing; and three slow movements in various styles by D. Hemingway, G. B. Lissant, and E. Townshend Driffield, the last of which pleases us the best.

Stabat Mater, a Trè Voci. Con accompagnamento di due violini, viola, e violoncello. Composto da Luigi Boccherini. Op. 61. Partitura con Ritratto dell'autore, e illustrazione del M. Domenico Bertini.

[Firenze: presso G. G. Guidi.]

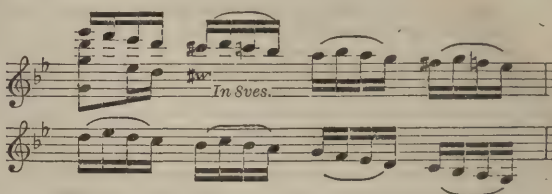
ALTHOUGH the composer of this "Stabat Mater" was a prolific writer, only the very smallest works from his pen are known in this country. The publication of this composition will, however, we trust draw attention to his name, which has certainly a right to hold a worthy place in the estimation of those who admire pure and healthy, if not great music. The "Stabat Mater" is written for two sopranos and a tenor; and, although never startling by any remarkable effects, is not only melodious and expressive throughout, but easy of execution, both for vocalists and instrumentalists. The edition is clearly printed, and in every respect equal to the classical works which have already been issued by the same enterprising firm.

G. Verdi, "Messa da Requiem." Ridotta per Organo da C. H. Tovey. [Milan: Ricordi.]

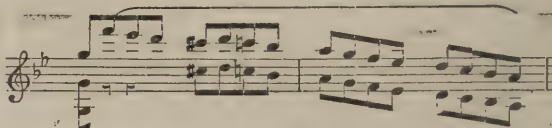
THE great and deserved popularity which Verdi's "Requiem" obtained on its production in this country at the Royal Albert Hall rather more than two years ago will not have been forgotten by our readers. A good arrangement of the work for the organ would therefore be extremely likely to find favour with organists. The present transcription, however, is in many respects less satisfactory than we could have desired. In the first place, it is not complete. Several movements are omitted altogether; these are the Tuba mirum, Mors stupebit, Confutatis, and the repetition of the Dies iræ (p. 90 of the vocal score) from the Dies iræ, the entire Offertorium, Sanctus, and Lux æterna, and the whole of the Libera me except the final fugue. Of course if these movements are unsuitable for the organ—and we admit at once that some are not very easy to arrange well—there is no possible reason why they should be arranged; but surely in that case the volume ought to have been entitled a "Selection from Verdi's Requiem," and not published as if it contained the whole work. But a more serious fault which we find with the arrangement is its want of fidelity to the original. In this we are not referring to the system of simplification adopted—though of

many important details not a trace is to be found—and Mr. Tovey seems to have aimed at making his transcription so easy that a wayfaring man though a fool shall not err therein; but we do maintain that no man has any right to alter the form of a passage after the manner of the following, taken from the first movement of the Dies iræ:—

ORIGINAL (Score, p. 24).



MR. TOVEY'S ARRANGEMENT (p. 9).



Mr. Tovey has also in several places separated movements which ought to follow each other continuously, and added bars of his own to make a full close. For instance, the Rex tremende in the original leads at once into the Recordare. In the arrangement these two numbers are actually separated by the tenor solo Qui Mariam absolvisti, the transcription of which, by-the-way, is one of the least satisfactory numbers of the work. But by far the worst thing Mr. Tovey has done is to be found in the first chorus of the Dies iræ. He takes the opening of the movement, as far as page 32 of the vocal score, and then patches on to it, by way of conclusion, a fragment of the Libera me Domine, pages 198 to 205 of the score! Nothing can possibly justify such a procedure as this.

We regret to have to speak in these terms of what we had hoped, when we opened it, to find a valuable addition to the organist's *répertoire*; but we should not be doing our duty were we not to enter a strong protest against such tampering with the work of a great composer as we find in this volume.

Cradle-Song. (Chanson de Berceau.)

Feuillets d'Album. (Op. 83.)

The Soldier's Farewell. (L'Adieu du Soldat.)

Composed for the Pianoforte by Stephen Heller.

[Ashdown and Parry.]

THERE is a refined charm about the smaller pianoforte pieces of Stephen Heller which cannot fail to make itself felt both by musical and unmusical listeners; and this contribution to his already voluminous store of such trifles will no doubt be warmly welcomed. Simple as the theme and its treatment are throughout the "Cradle-Song," a trained and sympathetic touch will be necessary for its due interpretation, and it may be cordially commended both for practice and performance. The six sketches in the "Feuillets d'Album" are exceedingly beautiful. No. 1 is tinted with the delicacy of a true artist, the theme being quaint and fanciful in the extreme; and Nos. 2 and 3 will no doubt become favourites, in spite of the stretches of tenths and ninths for the left hand in the latter number. We like No. 4 less than any in the set; but No. 5, an attractive melody in the form of a Serenade, and No. 6, a "song without words," of somewhat more pretension than its companions, deserve a place apart from the "Album" in which they are enshrined. "The Soldier's Farewell" assumes the appropriate form of a march, and, although perhaps scarcely so attractive as this composer's numerous pieces of a similar character which have preceded it, is a solid and musicianlike piece of writing for which both teachers and executants should be grateful.

Gloriette, Souvenir de Schönbrunn. Impromptu, pour le Piano.

Air de Danse, de la Régence. Pour le Piano.

Par Edouard Roeckel. [Novello, Ewer and Co.]

THE first of these pieces is a pleasing and musicianlike trifle, but without sufficient character to distinguish it from the hundreds of "pleasing trifles" daily published. The "Air de Danse," however, is deserving of something more than mere conventional words of praise. The theme faithfully reflects the time it is supposed to illustrate, and the treatment of it throughout is in excellent keeping with the design of the piece. The second subject, in the tonic minor, contrasts well with the opening motive, a quaint effect being gained by its commencement on the half bar. We cordially commend this well-considered sketch to the notice of pianists who desire to elevate the character of their "drawing-room music."

Sonatina for the Pianoforte. Composed by Hamilton Clarke. [Novello, Ewer and Co.]

THIS Sonatina is gracefully written; but the melodious commencement of both movements scarcely accords with the somewhat laboured efforts which follow. In the last bar but one of the first page we cannot reconcile ourselves to the B which occurs on the chord of the 6th upon F \sharp , and the harmony in the last three bars of page 4 is to us particularly unpleasant. Again, in the second movement, can the 16th bar of page 8 be followed by the 17th as it stands? If so, the resolution of the diminished 7th, at the end of bar 16—especially in two-part writing—is scarcely a good example for youthful students. Apart from these, and other awkward progressions which we could name, there is some effective writing in the piece, the best portions being those where the least is attempted.

Variations on an Original Theme in G minor. Composed by F. Davenport. [Stanley Lucas, Weber and Co.]

IT is not often that we have so thoroughly refreshing a specimen of classical music presented to us as this piece by Mr. Davenport, whose name, although new to us, must, we trust, sooner or later become well known. Both the theme and the variations show that the composer has studied in a good school; and though we cannot say that the composition will not tax the powers of even a good pianist, there is nothing in it that evinces either pedantry or affectation, and the passages, therefore, will well repay the trouble expended upon their practice. All the variations are full of character—Nos. 3 and 5 being especially effective—a Dominant pedal, unexpectedly succeeded by the Tonic major, in which key the piece ends, being a point well worthy of notice. We assure Mr. Davenport that we look forward with pleasure to our next meeting.

I am the Angel. Song. Translated from the German by M. M. M. Music by Rosetta O'Leary Vinning. [Stanley Lucas, Weber and Co.]

THE composer of this song remains firm in the determination of appealing rather to a select artistic circle than to the musically uneducated millions. We have already noticed with much pleasure several of her highly poetical vocal works, and can conscientiously affirm that the piece now before us is in every respect equal, if not superior, to those which have preceded it. Supposing that the growing tendency towards "word-painting" do not lead to an abandonment of form, we are inclined to believe that the desire to escape from the mawkish English ballad school is one by all means to be encouraged; and Mrs. O'Leary may fairly congratulate herself, therefore, upon being a worthy pioneer in a good cause. The words of "I am the Angel" are most sympathetically set throughout, the change to the tonic major at the phrase, "I bring you day," being extremely happy. The accompaniment—if a part may be so termed which forms an integral portion of the composition—is most artistically interwoven with the vocal theme, the alternations of figure in every case seeming to grow out of the varied shades of feeling in the poetry. A good contralto singer will, we are sure, be grateful to us for pointing out the merits of a song rising so far above the level of our everyday vocal music.

Yes. Song. Words by Mary Walrond Clarke. Composed by Willem Coenen. [Novello, Ewer and Co.]

THIS song, thoroughly German in feeling, although composed to English words, is remarkable not only for truth of expression but for a delicacy in the treatment of the harmonic progressions which cannot be overpraised. The commencement, with the chromatic descent from dominant to tonic harmony, introduces with much effect the pleading phrase "One word alone;" and the unexpected key of A major, on the coveted word "Yes," comes upon the ear with a freshness which cannot fail to be felt by every auditor. A good point, too, is the introduction of the triplet arpeggios, the return to the original key and theme gaining much by the contrast. We earnestly hope that lovers of pure vocal music will make themselves acquainted with so eloquent a composition.

The Balaclava Charge. Written by Alfred Tennyson. Music by C. A. Macirone. [Hutchings and Romer.]

TENNYSON'S stirring lines have already tempted more than one composer to heighten their effect by the aid of music; but Miss Macirone has brought both scientific acquirement and poetical feeling to bear upon her task with so much success that she need fear no rival. In spite of an undoubted similarity with Schubert's "Erl-King," this song cannot fail to make its way with a mixed audience, and contralto singers will, we are certain, thank us for drawing their attention to a composition so effective for public performance. The change to the tonic major on the words "Flashed all their sabres bare" is a noticeable point; and the introduction of the National Anthem for the last verse, with a separate figure in the voice part, is a happy thought, although we should have preferred a diatonic descent of quavers for the bass in bar 2 of the vocal phrase, page 10, if only to avoid the fifths between voice and bass, in passing from the triad of A to that of F. Miss Palmer, to whom the song is dedicated, has already successfully tested its merits before a public audience, creating much enthusiasm at a recent concert where it was accompanied by the composer.

Scottish Melodies, arranged for the Harmonium or American Organ, by E. F. Rimbault (Book II.) [Edinburgh: Paterson and Sons], is a little collection, including some of the most beautiful of the Scotch melodies, arranged in the simplest manner, and which will suit players of a very limited capacity.

FOREIGN NOTES.

WITH the present month the "dead season" commences at Paris. One by one the various operatic establishments and concert-rooms are closing their doors, to be reopened for the commencement of a fresh campaign in the coming autumn. In the meantime numerous prospective announcements are made by the journals of operatic representations which are to take place next season, including a new work by Victorin Joncières, entitled "Mademoiselle de Marseille," at the Opéra-Comique; the revival of Auber's much neglected "Cheval de Bronze," at the Théâtre-Lyrique; and Meyerbeer's "L'Africaine," at the Grand-Opéra. Mdlle. Krauss, who will sing the part of Selika in the last-mentioned work, has gone to Vienna to become once more the pupil of Madame Marchesi, for the purpose of studying her new rôle. A promising young artist, Mdlle. Andrea Barbot, has lately made her *début* at the Opéra in the character of Fides in Meyerbeer's opera "Le Prophète," and a brilliant career is predicted, on the part of the critics, to the *débutante*, who is a niece of one of the professors at the Paris Conservatoire. Among new engagements for next season, that of Madame Alice Urban is announced by the managers of the Théâtre-Italien. The lady is preceded by a great reputation won in America, Italy, and Spain, where her exceptional vocal and histrionic qualities have created much enthusiasm. There has been a private hearing lately, at the residence of the composer, of a new opera by M. Lefèvre-Niedermeyer. The work

is called "La Vendetta," and is, says the *Revue et Gazette Musicale*, correctly and gracefully written, although deficient in individuality, and suggestive of the styles of Meyerbeer, Weber, and Gounod, a combination which we should have thought it rather difficult to accomplish.

It is proposed that at the forthcoming Universal Exhibition at Paris a portion of the building shall be reserved for the purpose of musical performances which are to include the works of contemporary composers of all nationalities.

Herr Anton Rubinstein, during his recent stay at the French capital, has been decorated by the President of the Republic with the Cross of the Legion of Honour.

Le Ménestrel writes: "Our young and energetic *chef d'orchestre*, M. Colonne, has been the object of a most delicate attention on the part of the testamentary executor of Hector Berlioz, M. Alexandre, who has presented him with one of the conductor's *bâtons* used by the composer of 'La Damnation de Faust.' The precious gift was accompanied by a letter written by the donor, from which we extract the following: 'The manner in which you interpret the works of Berlioz, the sublime grandeur which you infuse into the spirit of your admirable orchestra, have rendered you worthy of holding this souvenir of our dear and regretted master.'" In reading these lines one cannot help looking back but a few years, when he who wielded the *bâton* now so highly prized was still amongst the living, and when no form of mortification was spared him on the part of the same public who have latterly gone into raptures over his music.

It is not, perhaps, generally known that "Robert le Diable" was in the first instance written in the form of a comic opera, and was afterwards remodelled by its author, M. Scribe, with a view to its representation at the Grand-Opéra. The original *libretto* had, however, been lost for many years, and it was not until the other day that a copy of this interesting relic was discovered at a public sale of autographs held in Paris. The MS. is authenticated by marginal notes in the handwriting of both Scribe and Meyerbeer, and is now in the possession of the publishers of the above-named opera.

M. Massenet, the young French composer, has met with a most flattering reception at Bruxelles and other Belgian towns where he conducted the performance of his Oratorios "Eve" and "Maria Magdalena." According to *Le Ménestrel*, M. Massenet is about to add a third to his two religious works just mentioned, upon the composition of which he has been for some time engaged. The new Oratorio is founded upon a poem by Louis Gallet, and is entitled "La Vierge," thus completing the feminine trilogy of the young *maestro*.

A Music Festival, to celebrate the fiftieth anniversary of the founding of the Liège Conservatoire, was held at that town on the 3rd and 4th ult., under the leadership of M. Radoux, the director of that institution. Some 950 instrumentalists and singers took part in the performances, which included among other works Beethoven's Symphony in C minor, Mendelssohn's "Elijah," the greater part of a Cantata by M. Benoit (composed to Flemish words), and a selection from Grétry's fine opera "Richard Cœur de Lion."

As is usual at this time of the year, German musical life during the last few weeks has found its concentrated expression in a number of festivals, some of them of annual recurrence, others of a more spontaneous character, arranged either for the purpose of aiding financially some special project or to obtain a hearing under exceptional advantages for some particular work; or, indeed, merely with the view of promoting that personal interchange of ideas which is one of the chief benefits accruing from such gatherings. Besides the Annual Festival of the Lower Rhine, held this year at Cologne, and the second Silesian Festival, held at Breslau, of which mention has already been made in these columns, there have been similar festive meetings at Graz, Carlsruhe, Cassel, Creuznach, and other towns. The performance of works of considerable interest given in connection with the meeting of the *Allgemeine Deutsch Musik-Verein* at Hanover, to which we have likewise already referred, may be again mentioned as coming

under the same category. Among the new works performed on the latter occasion both the *Neue Zeitschrift für Musik* and the *Neue Berliner Musik Zeitung* speak in most favourable terms of Mdle. Ingeborg von Bronsart's graceful music to Goethe's dramatic trifle "Jery und Bätely," additional interest being derived from the fact—as yet unconventional in a work of similar pretensions—of its emanating from the pen of a lady. The effect of Liszt's "St. Elizabeth," which formed part of the same series of performances, was unfortunately destroyed by the painfully apparent incapacity of the conductor—the composer being present on the occasion; while the splendid representation of Byron's "Manfred," with Schumann's profoundly suggestive and illustrative music, created a deep impression. One of the chief features at the Cologne Festival was unquestionably the performance under the composer's personal direction of Verdi's "Requiem." Both choir and orchestra were most demonstrative in their admiration of the Italian *maestro*, who at the conclusion of the performance was presented with a silver laurel wreath bearing on each leaf the inscription of the respective names of the donors (ladies of the choir), as well as with a *bâton de mesure* worked in ivory and handsomely ornamented with gold. In a letter addressed to Ferdinand Hiller the *maestro* expresses his deep sense of gratitude for the reception accorded him on the part of the German people, and his unbounded admiration for the talent and devotion displayed in the execution of his work.

At the Cassel Festival, the receipts of which are to swell the funds now being raised for the purpose of defraying the expense of the erection of a monument in memory of Spohr, the names both of Brahms and Joachim figure among the contributing artists, the nucleus of performances being of course formed by works of the great composer of the romantic school, his "Last Judgment" being among the elected number. The Festival in question was to have taken place on the 22nd ult.

The special performances in honour of Mozart (alluded to in our last number), to be inaugurated this year and annually continued by the International *Mozart-Stiftung* at Salzburg, are now definitely fixed for the 17th, 18th, and 19th of this month. Herren Ignaz Brüll, from Vienna (pianist), Lauterbach, from Dresden, and Grün, from Vienna (violinists), will be among the executants. A correspondent of our contemporary the *Daily News* writes under date of 4th ult.: "During the Festival several interesting relics of the great musician will be exhibited. One of the most important is a little garden-house which will be brought from Vienna, and in which Mozart wrote the "Zauberflöte." There is also to be exhibited an album containing a collection of portraits and autographs of celebrated poets, musicians, and critics living contemporaneously with Mozart. Although a large and valuable collection has already been made, it is hoped that before the opening of the Festival, and by the co-operation of the possessors of any such photographs or autograph writings, the number of these interesting documents will be greatly increased."

German papers announce the foundation at Frankfurt-on-the-Main of a Conservatorium of Music, at which institution Herr Joachim Raff has accepted the post of Principal.

The new Court Theatre at Dresden, which has been erected on the site of the building which was destroyed by fire some two years ago, is to be opened on Nov. 2, when M. Massenet's "Le Roi de Lahore," under the title of "Sita," will be among the first novelties to be produced at the new house. Herr Julius Rietz, hitherto the general Musikdirector at the establishment in question, has just retired from that post in consequence of failing health, and is to be replaced by Herr Wüllner, of Munich.

August Reissmann, the well-known musical *savant*, has proved himself also a composer of considerable merit by the composition of a "dramatic Oratorio," entitled "Wittekind," which was recently performed at Berlin by the "Sternsche Gesangverein." Herr Henschel, the German baritone, has, it is said, composed an opera, which is to be performed at Munich during next season.

We have pleasure in stating that at the annual competition of pupils of the Royal Conservatorium at Leipzig for the composition of the "Salvum fac Regem"—performed on the occasion of the King of Saxony's birthday—the first prize was awarded this year to Mr. C. J. Vincent, jun., of Sunderland.

Dr. Ludwig Ritter von Köchel, whose name will ever be inseparably connected with that of Mozart, died at Vienna on the 3rd of last month at the age of seventy-seven. He was the author of numerous critical and biographical writings bearing upon music, but the principal work of his life has been the compilation of his "Thematic and Chronological Catalogue of the Works of W. A. Mozart"—a work unique in the comprehensiveness and lucidity of its design, which will always remain a model of this important class of literature. Von Köchel was one of the chief promoters of the splendid edition of Mozart's works now being issued by the firm of Breitkopf and Härtel, of Leipzig.

At Munich died in his seventy-ninth year Theodor Lachner, for many years Court organist at the Bavarian capital; he was the senior member of the celebrated family of musicians, of whom the Munich *Musikdirector*, Franz Lachner, has become the most widely known.

A musician well known by his numerous *pièces de salon* and other compositions and arrangements for the piano-forte, Henri Cramer, died a few weeks ago at Frankfort-on-the-Main.

The death is announced also of Mr. Albert Steinway, the youngest of the three brothers who have hitherto formed the well-known firm of pianoforte manufacturers at New York.

According to the *Gazetta Musicale* of Milan about 280 Italian operas have been composed during the period of 1870-76, being an average of forty per year. Among these the following are cited as having met with success:—"Il Guarany," by Gomes; "Papà Martin," by Cagnoni; "Aida," by Verdi; "Il Conte Verde," by Libani; "La Contessa di Mons," by Lauro Rossi; "I Lituani," by Ponchielli; "Salvator Rosa," by Gomes; "Il Duca di Tapigliano," by Cagnoni; "Dolores," by Anteri-Manzocchi; "La Gioconda," by Ponchielli; "Il Babbeo e l'Intrigante," by Sarria. Some among the rest, although coldly received, appear worthy of a better fate, and should not be confounded with the mass of worthless productions by which the theatres of Italy are annually inundated, for instance such works as "Un Capriccio di Donna," by Cagnoni; "Ali Baba," by Bottesini; "Fosca," by Gomes; "Il Mercante di Venezia," by Pinsuti; "Reginella," by Braga; "Napoli in Carnevale," by De Giosa.

CORRESPONDENCE.

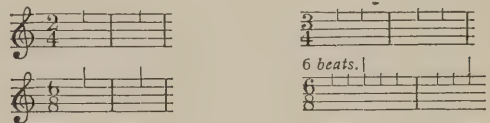
THE MOVABLE DO ON THE STAFF—SUGGESTIONS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I read with much interest the article on "Music-printing" in the June number of THE MUSICAL TIMES and was set thinking by, among other things, the writer's confident assertion that "all the attempts to substitute a new notation for the old, which have been especially frequent in recent times, are idle experiments, and will never have any higher importance than that of private amusement; musical notation is fixed," &c. Now, sir, I do not wish to take up your space with a lot of arguments on the much discussed question of "staff or no staff" in musical notation, but I crave a small corner in your columns to say that, though I am a firm adherent to the staff notation myself, I, like many others, cannot shut my eyes to the rapid progress which the "tonic sol-fa" system has made and is making, nor can I forget that thousands of schoolboys and girls are growing up with more or less knowledge of Mr. Curwen's new notation, and in utter ignorance of the staff or anything connected therewith. That the demands of the tonic sol-faists can no longer be ignored is shown by the fact that music-publishers are beginning to meet those

demands by publishing music in the new notation, and I notice that Messrs. Novello and Co. are issuing a list of such publications. Looking at these "signs of the times," I, as a staff notation sol-faist, am surprised that some enterprising musician or publisher does not find a means of making the staff notation meet the requirements of the "movable do" theorists, which would at once put Mr. Curwen's notation out of court, or at any rate remove the only reasonable ground on which it is said to be necessary, viz. that the staff notation does not show key-relationship clearly enough. I have seen music-printing in which the letters d, r, m, &c. appear on the faces of the notes, but such a method is clearly impracticable except where large type can be used. I would, however, suggest that instead of this the place of the note in the scale should be determined by its distinctive shape, on the same principle that tonic sol-faists, in teaching the staff, at first use a square note for "doh." Let the square note be kept for the major key-note, and let its third and fifth be shown by triangular and diamond-shaped notes respectively, the present round notes being retained for the other sounds of the scale. The three "strong" sounds being thus clearly marked every time they occur, no ordinarily intelligent sol-faist would have any difficulty with the others, alternating with them. Of course "doh sharp" (♯) would be called "de,"

and so on. The staff notation, thus slightly altered, would be equally available for those who favour the "movable do" and those who do not. A more frequent alteration of key-signatures would be necessary, but I believe that is no more than many musicians advocate to save crowding the music with accidentals. The time-signs need not be altered at all, a minim being still a minim, whether square or round; but I think an advantage would be gained by marking the beats or pulses as well as the bars, thus:—



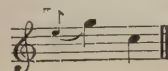
Feeling that I have written as much as, if not more than, you will have space or inclination to insert, I will not trouble you with any examples of the notation I advocate, hoping the above remarks make it sufficiently clear. I will only add that in my opinion an additional advantage would be gained by the adoption of a six-lined staff, one line being added above the treble and another below the bass, making them both read alike, according to a suggestion made by a writer in your columns some three or four months since.—I am, sir, yours, &c., S. HARVEY.

Redhill, Surrey, June 15, 1877.

THE CUCKOO'S CALL.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I think I can contribute something towards the settlement of this vexed question. If I do not mistake, the facts are as follows. There is a considerable variety in cuckoos. Some districts are haunted chiefly by birds which sing in a major third, and others by birds which sing in a minor third. Here, in the valley of the Thames, a few miles below Gravesend, the major third is the rule. Yesterday evening, June 14, I heard one sing in an unquestionable major third. I do not think I have heard one sing in a minor third this season; but one or two may have used an interval something less than a major third, perhaps in the ratio 11:9. I have heard one this season sing in a minor (perfect) fourth, an interval which I have also seen attributed to the cuckoo in a piece of music. What is still more remarkable, I heard some years ago a cuckoo sing in a major (perfect) fifth, beginning with a glide; thus:—



The bird (for in all probability it was the same individual) returned for three or four successive seasons, the last being about ten years ago.

As to the theory of the cuckoo changing its way of singing towards the end of the season, my opinion is that it is a mistake, that the birds which sing in a minor third are not those which have sung in a major. The irregular call, "Cuckukoo," which often occurs at the end of a song, in consequence, I suppose, of the bird being disturbed, is quite another matter.—Yours faithfully,

Corringham Rectory, Essex. S. S. GREATHED.

[As the letter of our correspondent adds something to our stock of knowledge on the subject, we willingly reopen the question of the "Cuckoo's Call."—*Ed. MUSICAL TIMES.*]

A SUGGESTION TO ENGLISH CHURCH COMPOSERS.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Will you allow me to make through your columns a suggestion to the Church composers of repute and cathedral organists? In the American Prayer-book the Magnificat and Nunc dimittis are not used. In their places are the "Bonum est," or the first four verses of Psalm xcii. with Gloria Patri, and the "Benedic, anima mea," this being verses 1—4 and 20—22 of Psalm ciii., with Gloria Patri, and I find no English music to these words. My suggestion is that if the best composers and organists would compose services to those words, both verse and full, they will reap honour and profit, for I am convinced they will sell well, especially on this side of the water, as they could be used also as anthems in English churches. I may say also that the Benedictus in the American Prayer-book contains only the first four verses and Gloria Patri. In endeavouring to make out a list of English music suitable for a very fine New York choir, I was astonished at the small number of Cantates and Deus advertised in Novello's catalogue (about twenty-seven of each, and of the Magnificat and Nunc dimittis no less than 230); and there are really so few good settings of the words by American composers that I trust my suggestions may bear good fruit,—I am, sir, yours sincerely,

New York, June 6, 1877. CHORMASTER.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

SUBSCRIBER.—We do not agree with the pedal marks mentioned, but they are observed by most players.

GEORGE GRAZIOLI.—Your questions should be addressed to a professor of singing, and not to a musical journal.

YOUNG ORGANIST.—It is usually played after the service.

A COUNTRY ORGANIST.—Your letter received, but it cannot be inserted, as you give no name or address.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BEDFORD.—The Amateur Musical Society gave the second Concert of the eleventh season on Tuesday evening, May 29, under the direction of Mr. P. H. Diemer, R.A.M. The programme included the Overtures to *Clemenza di Tito* and *Fra Diavolo*; Sullivan's Cantata, *On shore and*

sea; selections from Wagner's *Tannhäuser*, *Lohengrin*, and *Flying Dutchman*; Benedict's part-song, "Old May-day;" and Festa's Madrigal, "Down in a flowery vale." The solo vocalists were Miss Mary Davies and Mr. Wadmore. The former was encored in the Welsh air, "Gydd'r Wawr," given with harp accompaniment. Mr. Wadmore received encores for both his songs, "Nancy Lee" and "Come, lasses and lads." The two artists also gave the duet, "Like a faint vision," from the *Flying Dutchman*, which was very warmly received. One of the most striking features in the programme was the euphonium solo, "O ruddier than the cherry," which was given by Mr. Phasey and enthusiastically encored.

BIRMINGHAM.—An interesting Concert was given in the Town Hall on Monday, May 28. The choir consisted of 700 children attending the Board Schools, and their proficiency in the Tonic Sol-fa method was publicly demonstrated under the direction of Mr. W. Dobson. Some part-songs were well-rendered by teachers, and Mr. Stimpson performed some organ solos.—A new organ, erected in St. James's Church, Edgbaston, was opened on the 9th ult. with a special Recital by Mr. F. H. Bradley, organist of the church, assisted by Dr. Belcher. A varied programme displayed the qualities of the instrument. Some vocal solos were given by Mr. W. E. Fisher. The organ, built by Mr. Henry Jones, of London, has three manuals, compass CC to F, fifty-six notes, and pedal claviers of thirty notes, CC to F. There are ten stops on the great, ten on the swell, five on the choir, and three on the pedal organ; five couplers and six combination pedals. The instrument has been placed in the church as a memorial of the Rev. P. Browne, who has just celebrated the twenty-fifth anniversary of his incumbency.—A performance of the Cantata *Daniel*, by the American composers, Messrs. Root and Bradbury, was given at the Exchange Assembly Rooms on Monday the 18th ult. The proceeds were in aid of Mr. Middlemore's Emigration Homes for Children. The vocalists were Mrs. Myers, Miss Mary Smith, Mr. Myers, Mr. Harvey, and Mr. Nicholas; the chorus consisting of the latter gentleman's Tonic Sol-fa singing classes. Mr. Thompson and Mr. W. Silman accompanied.—On the same evening the Amateur Vocal Union gave a Concert of Sacred Music in the Bristol Street Board School. The programme comprised Wesley's Gregorian Mass in G, Haite's Cantata, *Abraham's Sacrifice*, and a miscellaneous selection. Solos were given by Mrs. Stephens, Miss Richards, Mr. Proctor, and Mr. Bradley. Mr. Williamson was the accompanist, and Mr. W. Stephens conducted.—A Promenade Concert was given in the Botanical Gardens on Wednesday the 20th ult. The vocalists were Miss St. Clair Taylor, Mr. Bywater, and Mr. Lander; selections were given by an orchestra of nearly forty performers, under the direction of Mr. W. A. Gilmer.

BRIDPORT, DORSET.—An excellent performance of the *Creation* was given on Tuesday the 12th ult., by the Bridport Choral Association, under the conductorship of Mr. W. Stone. The professional artists engaged were Mdm. Cross Lavers, Mr. Cross (Salisbury Cathedral), and Mr. Hanson (St. Paul's). The accompaniments were well played by Miss Sewell (piano), and Mr. Champ (harmonium).

BROOKLYN, U.S.—At the third and last Concert of the St. Cecilia Vocal Society for the season of 1876-77, given at the Academy of Music, the building was crowded by a cultivated audience. The vocalist was Miss Lasar, who was heard to advantage throughout the room. Mr. Hoffman was the solo pianist. A feature in the programme was Mr. Dudley Buck's *Hymn to Music* composed for the Society, which met with an enthusiastic reception, and had to be repeated. The part-songs and glees were excellently sung by the choir. Mr. Fitzguch conducted.

DUBLIN.—On Friday, the 1st ult., a musical and literary entertainment was given in the Ancient Concert Rooms. Mr. J. A. Jennings, T.C.D., was the elocutionist. The music, under the conductorship of Mr. Charles F. Phillips, organist of Trinity Church, assisted by a number of amateur ladies and gentlemen, was most successful. The soloists were Mrs. Wiseheart, Mrs. Herbert Ohren, Mr. Charles Harden, Mr. McKeirnan, Mr. Ryan, Mr. Jones, and Mr. Cantrell. Mrs. Wiseheart, Miss Lover, and Mr. C. Harden's rendering of Curschmann's Trio, "Ti prego," was the gem of the evening. Miss Ohren played Mendelssohn's Rondo in B minor, and Miss Banks a Fantasia on Irish airs. The attendance was large, and the proceeds of the entertainment were devoted to the Young Women's Christian Association.

DUNEDIN, NEW ZEALAND.—An Organ Recital was given by Mr. A. J. Towsey in St. Paul's Church on the 3rd April, when there was a numerous attendance. The Recital comprised selections from the works of Handel, Haydn, Mozart, Bach, Mendelssohn, and other great composers. The organ at St. Paul's is considered one of the finest in New Zealand, and now that the church has been materially enlarged, its fine tone is considerably enhanced. Mr. Towsey has earned a high reputation as a performer, which on the present occasion was fully sustained. The vocal music was excellently rendered.

GRAVESEND.—On Monday, May 28th, Miss A. L. Turner, R.A.M., gave an Evening Concert at the Assembly Rooms, assisted by Miss Martha Harries, R.A.M., contralto; Mr. C. A. White, R.A.M., tenor; Mr. Prenton, bass; Mr. Beddome, clarinet; Mr. T. Murby, viola; and Mr. Malcolm Ross, flute. The *bénéficiaire* showed talent and power of expression in her renderings of the pianoforte part in Mozart's *Andante* (Op. 14) for piano, clarinet, and viola, and in Weber's *Polacca*. She also sang with great taste two songs, both of which were encored. Among the other items in the programme especially deserving mention were "The lost chord," by Miss M. Harries; "Love and war," Messrs. White and Prenton; "The anchor weighed," Mr. White; "Will o' the Wisp," Mr. Prenton; a violin solo by Mr. Murby, and a flute solo by Mr. Malcolm Ross. Mr. Fountain Meen conducted in his usual efficient manner, and played the accompaniments to the songs.

GRIMSBY.—The new organ built by Messrs. Forster and Andrews, of Hull, for St. Andrew's Church, was opened on Thursday, May 31, when special services were held morning and evening, Dr. Spark, of

the Leeds Town Hall, presiding at the organ. The total cost of the organ, when completed, will be about £500. The services were full choral. The choir was under the direction of Mr. Mells. Jackson's Service was used. After the Psalms for the day Dr. Spark played a special extemporaneous voluntary on the favourite hymn-tune "Sun of my soul," in the course of which he brought out with splendid effect the full powers of the organ. At the conclusion of evening prayer, Dr. Spark played a selection of pieces, including a Festival March in E flat of his own composition.

GUERNSEY.—A sum of £58 8s. 4d. has been recently given to Mr. J. Tyrrell, on his resigning the appointment of organist of Trinity Church, by Captain Borland, R.N., churchwarden, as a testimonial from the congregation, in recognition of his faithful services as organist of that church for nineteen years.

HIGHAM FERRERS.—The fine Organ, built by Messrs. Brindley and Forster, was opened in the church on Monday, the 11th ult., by Mr. Haydn Keeton, of Peterborough Cathedral, and Mr. W. J. Lamb, of Higham Ferrers. There was a choral service in the afternoon. The sermon was preached by the Venerable the Archdeacon of Northampton. The Anthem "The Lord hath done great things" (Smart) was sung by the choir, which was augmented to 250 voices. After the service Mr. Keeton gave a recital from the works of Mendelssohn, Lemmens, Bach, Smart, Batiste, Hiles, and Silas. At the conclusion of the evening service Mr. Lamb gave another organ recital. Both organists displayed the instrument in a masterly manner. The anthem in the evening was "Pray for the peace of Jerusalem" (V. Novello). The organ contains three manuals and a powerful pedal organ. Amongst the solo stops is a very fine vox humana. There are two fronts, one facing the choir stalls and the other towards the nave. The case is of oak and beautifully carved.

HURSTPIERPOINT.—On May 28 (being the thirty-second anniversary of the opening of the parish church), special services were held in commemoration. The feature of the festival, however, was the choral service held in the afternoon, which was attended by a large congregation. The service commenced by the singing in procession of the hymn, "O Word of God above." The responses were those in use at Magdalen College, Oxford; and the Psalms (lxxxii., cxlii., and cxxii.) were sung to chants by Aldrich, Cooke, and Wesley. The Anthem, composed for the opening of Lichfield Cathedral, by the Rev. Sir Fred. Ouseley, received a very careful rendering. Mr. Worsley Staniforth, of Brighton, presided at the organ during the service; and the choir was ably led by Mr. Dayson, of St. John's College, the local organist and choirmaster. The sermon was preached by the Very Rev. the Dean of Chichester.

MANCHESTER.—On Monday evening, the 4th ult., Mr. Best gave an Organ Recital in St. Peter's Church, when a well-selected programme from the works of the great masters was excellently performed.

MELBOURNE.—The new Concert Hall attached to the music warehouse of Messrs. W. H. Glen and Co., Collins Street East, was opened on the 4th April last, when a large audience assembled, by invitation of the proprietors, to judge of the musical capabilities of the room. It is estimated that the auditorium will comfortably seat 500 persons, and at the opening concert the architectural beauty of the hall as well as its acoustical properties were the theme of universal admiration. Much talent was exhibited on the occasion, the pianoforte-playing of Miss Lundborg, Mr. F. L. King, and Mr. Edeson, and the violin performance of Mr. Weston being greatly admired. The vocalists were Miss Christian—who by her excellent singing has legitimately earned that position which was predicted by her teachers at the Royal Academy of Music in London—Mrs. Smythe, Mrs. Howitz, and Miss Roberts, the latter a clever young pupil of Signor Giammona.

NORWICH.—The twelfth Concert of the Norfolk and Norwich Musical Union Society took place on Thursday evening, the 14th ult., in St. Andrew's Hall, under the direction of Dr. Bunnett. The programme was of a very interesting character, and well adapted to the capabilities of the Society. The most important pieces were Gade's *Spring's Message* and Beethoven's *Choral Fantasia*, the pianoforte part exceedingly well played by Mr. A. Bunnett. Mayesder's *Adagio* and *Rondo* from Sonata in E minor introduced Mr. W. Tuddenham (pupil of Dr. Bunnett) as a violinist, his playing being most successful. Miss F. M. Morse played Schumann's grand Valse Brillante with much taste and brilliancy, the conductor having added instrumental parts. Some part-songs of Mendelssohn's, and two of Handel's Choruses, were sung by the choir with great spirit and attention to light and shade, showing a marked improvement on previous efforts. It being Miss Catherine Penna's first appearance in Norwich much interest was felt. She was very successful in all her songs, in which she displayed taste and brilliancy of execution, especially in the "Jewel Song" from *Faust*. Mr. Minns was also highly efficient.

OXFORD.—A very attractive Organ Recital was given on the 2nd ult. in Queen's College Chapel, by Mr. T. W. Dodds, Mus. Bac., organist to the College, who played a selection from the works of Mendelssohn, Batiste, J. S. Bach, Guilmant, and Handel in a masterly manner. There was a large attendance.

PERTH.—The members of the Euterpean Society gave their second Concert on May 29, when *Elijah* was the work selected for performance. The part of the Prophet was sung by Mr. C. Hempel with much care and intelligence, and the remaining solos were rendered by members of the Society. Mrs. Hempel conducted, Miss Steele accompanied on the pianoforte, and Mr. Richmond, of Dundee, on the harmonium.

PHILADELPHIA.—The Handel and Haydn Society of Boston has just brought to a successful close its fourth Triennial Festival, beginning on Wednesday evening, May 16, and closing on the 20th. Six performances were given, three of which were devoted to Oratorios, *Elijah*, with which the festival opened, *Samson*, and *Israel in Egypt*. The chorus numbered six hundred and the instrumental performers sixty. The great music-hall organ was skilfully played by Mr. B. J. Lang, the organist of the Society, who also performed a *Fantasia* for piano-

forte and orchestra by Schubert, Op. 15, instrumented by Liszt, at one of the afternoon concerts. The solo artists were Miss Clara Louise Kellogg and Miss Emma C. Thursty, soprani; Miss Annie Louise Cary and Miss Matilda Philipps, contralti; Mr. Chas. R. Adams and Mr. Wm. J. Winch, tenors; Mr. Myrom W. Whitney and Mr. J. F. Winch, bassi. The leadership was in the hands of Mr. Carl Zerrahn, who has held that position for nearly a quarter of a century, and who has carried the Society successfully through all its festivals, six in number. The programme comprised *Noli*, by Saint-Saëns, and many other works never before heard in this country. The "Redemption Hymn," composed expressly for this occasion by J. C. D. Parker of Boston, a former organist of the Society, was admirably rendered by Miss Cary. The first and second parts of Bach's *Christmas Oratorio* proved to be very interesting, and Hiller's *Song of Victory*, for soprano solo and chorus, was given with great brilliancy by Miss Thursty. Miss Matilda Philipps and Miss Kellogg were very successful in their interpretation of the florid Rossini school. The Messrs. Winch acquitted themselves to the general satisfaction of all, their singing in the Oratorios having been conscientiously and effectively accomplished. Mr. Adams was exceptionally successful, his selection from Wagner's *Lohengrin*, "The Legend of the Grail," being greatly admired. The choral numbers in all the works during the week of festival were excellently rendered.

RICHMOND.—A very successful Concert, for the benefit of the Mechanics' Institution of this town, was given in the Assembly Room on Thursday, May 31, by the members of the Amateur Choral Union recently formed by Mr. James H. Rooks, organist of St. Mary's Church. The first portion of the entertainment consisted of a performance of Sir Sterndale Bennett's Cantata *The May Queen*. The leading parts were taken by Miss H. B. Simpson, Miss Close, Mr. H. C. Priestman, and Mr. W. H. Emsley, all of whom were highly efficient. The choruses were sustained by the members of the Union in a manner reflecting the utmost credit upon their able Conductor, Mr. Rooks. The second part was miscellaneous.

RIPON.—The last Concert of the season was given by the Musical Society on Monday evening, the 4th ult., in the Town Hall, which was well filled. The songs were given by members of the Society, and highly appreciated. The part-songs were all well rendered. Mr. Crow's playing of Beethoven's "Sonata Pastorale" was excellent, and he was enthusiastically applauded. The concert was brought to a conclusion with Smart's part-song "Good night, thou glorious sun."

SHEFFIELD.—The Amateur Musical Society included Bach's *Magnificat* in the programme of the Concert on Thursday, the 27th of May. Like all Bach's Church music, this work is a perfect exposition of the Scripture text, the liveliness of some of the numbers appearing in strange contrast with the settings of the *Magnificat* to which many of the audience had been accustomed to listen in English churches. It is impossible to give an adequate idea of the composition here, and it would be ungracious to criticise in detail the performance of it by an amateur Association. It should, however, be stated that the Air "Et exultavit, spiritus meus," and the Chorus "Sicut locutus est," were most carefully sung, and that the Gloria Patri, taxing as it did to the uttermost Conductor, band, and chorus, was rendered with a precision seldom attained by amateur Societies. The other compositions contained in the programme were Spohr's *Twenty-fourth Psalm*, and Barnett's *Paradise and the Peri*. The rendering of these three works was satisfactory throughout, and reflected great credit on the Conductor, Herr Schoolhammer, whose diligent training has conducted so largely to the efficiency of the Society.

SOUTHPORT.—On Monday evening, the 4th ult., Mr. T. S. Hayward, organist at the parish church, Blackburn, gave a Pianoforte Recital at the Cambridge Hall. The programme was well selected, and included Bennett's "Maid of Orleans," Liszt's Rhapsodie, and Ritter's Caprice, brilliantly played by Mr. Hayward, who also took part in Mendelssohn's Trio in D minor and in a Duo of Chopin. Mr. H. Hayward elicited much applause for his fine violin-playing. Mr. Owen is a promising violoncellist, and contributed materially to the success of the concert. Mr. Bywater was the vocalist.

STAFFORD.—Mr. Inglis Bervon's Annual Concert took place in the Shire Hall on Wednesday evening, May 30. The vocalists were Miss Catherine Pickering, Mrs. Inglis Bervon, Mrs. Grylls, Mr. A. Noot, Mr. Senior, and Mr. Inglis Bervon. There was a very good audience. Miss Pickering was highly successful, especially in "Let the bright seraphim" (Handel), "Let me dream again" (Sullivan), and "My love has gone a-sailing" (Molloy). Mrs. Bervon sang, "The beating of my own heart," and with Mr. Bervon, "The singing lesson." Mrs. Grylls, an amateur vocalist, charmed her audience by her rendering of "The lost chord," with harp accompaniment, which received a unanimous encore. Mr. Noot, a tenor with an agreeable quality of voice, was also encored in "The death of Nelson." Mr. Bervon and Mr. G. Gaffe presided at the pianoforte. Mr. E. W. Taylor, Mus. Bac., gave a Concert on the 20th ult., in the Assembly Room at the New Borough Hall, for the benefit of the Stafford Infirmary. The acoustical properties of the room were found to be perfect. The programme was of a miscellaneous character, and the performers included Mme. Lemmens-Sherrington, Mme. Osborne Williams, Mr. Vernon Rigby, Mr. Lewis Thomas, Mdle. Bertha Brouil (solo violinist), Mr. H. Nicholson (solo flute), and Mr. E. W. Taylor (solo pianoforte).

ST. ALBANS.—On Tuesday the 12th ult. Dr. Claughton was enthroned in the Cathedral as the first Bishop of St. Albans. At eleven o'clock a procession was formed at the Town Hall, consisting of the Mayor and Corporation, the Mayors and representatives of the Corporations of Hertford, Colchester, and Harwich, the Earls of Dudley, Essex, and others, about 300 clergymen in their surplices, the Archdeacons, Rural Deans, and Canons of the new diocese, the Bishop of St. Albans, and the Archbishop of Canterbury (who preached the sermon). As the procession passed up the long nave from the west door to the east end of the Cathedral Mr. Booth played the "Hallelujah Chorus" on the great organ in the nave. Smart's *Te Deum*

in F and the anthem "Now therefore, our God, we thank Thee" were sung during the ceremony of enthronement, after which a choral celebration was held, the music selected being Dr. Garrett's in F. The choir was augmented by contingents from St. Paul's Cathedral, London, and Wheatthampstead Church. The musical arrangements were under the conductorship of Mr. Booth (the organist of the Cathedral), who also gave an Organ Recital on the large organ in the afternoon from the works of Beethoven, Handel, Haydn, Paisiello, Rossini, &c. A new choir-organ, placed to the east of St. Cuthbert's screen, was opened on the occasion.

SUNDERLAND.—The report of the seventeenth season of the Philharmonic Society shows that the Association, both musically and financially, is in a highly satisfactory position. The works performed during the season were Mendelssohn's *Hymn of Praise*, Rossini's *Stabat Mater*, and Handel's *Messiah* and *Josiah*, the solo parts having been sustained by the most eminent vocalists. The compositions chosen for the opening concert of next season are Gade's Cantata, *The Crusaders*, and Handel's *Acis and Galatea*.

WIGSTON MAGNA.—On the 15th ult. a Concert was given by Miss Hodgkins and a Quintett Party, selected from the Leicester New Harmonic Society, assisted by the local band, &c. The programme comprised overtures by the band; Bertha's song, from *Il Barbiere di Siviglia*, charmingly sung by Mrs. Hodgkins; a pianoforte solo by Miss Hodgkins, and a pianoforte duet by the Misses Hodgkins, both well played. Master Clarke received an enthusiastic encore for his violin solo. The concert was most successfully sustained throughout.

WOOLWICH.—Miss Mascall gave a very successful Concert on the 15th ult. in the Town Hall, when she was assisted by many of her pupils. The programme consisted of vocal and instrumental selections from the works of Weber, Haydn, Beethoven, Mendelssohn, and Mozart. A new chorus, "Greeting to Summer," words and music by Miss Mascall, was well rendered and favourably received. Miss Mascall, in addition to the pieces she played, accompanied the vocalists. Mr. Roberts officiated as Conductor.

WORCESTER.—The twelfth Dedication Festival of Holy Trinity Church was celebrated on Trinity Sunday, when a new anthem, "And now, Israel, what doth the Lord thy God require of thee?"—specially composed for the occasion by Dr. Spark, of Leeds (brother of Mr. E. J. Spark, the organist and choirmaster of Holy Trinity)—was most efficiently performed. The Anthem, which is a very successful composition, concludes with a broad fugal subject. The musical selections were admirably sung by the choir of the church, assisted by several friends. Dr. Spark presided at the organ. At the evening service the new anthem was again sung in an admirable manner by the choir.

ORGAN APPOINTMENT.—Mr. Talbot Beecroft Notcutt, Organist and Choirmaster to St. Anne's, Hoxton, N.

CHOIR APPOINTMENT.—Mr. H. W. Myers, Principal Tenor to St. Mary's, Westminster, S.W.

OBITUARY.

On May 14, at New York, Mr. ALBERT STEINWAY, junior partner in the firm of Steinway & Co., piano manufacturers.

On the 11th ult., at 13, Dorchester Place, N.W., JOHANN BAPTIST ZIMMERMANN, aged 57.

On the 20th ult., Mr. JAMES TURPIN, senior, of Nottingham, aged 60.

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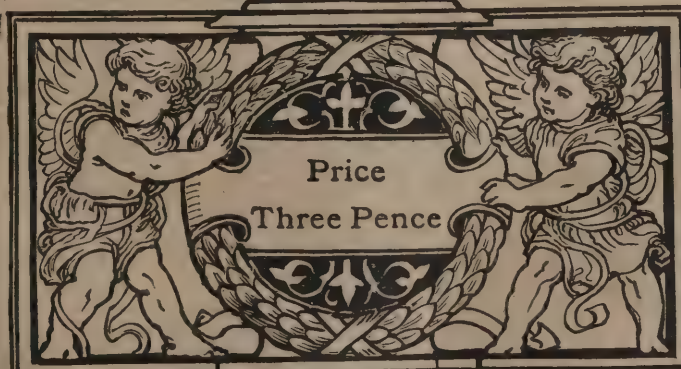
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1877.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

It has been so long the custom to associate the season of Fashion in the metropolis with the season of Music that it may perhaps appear somewhat strange if, regardless of such a time-honoured habit, we venture to insinuate the truth that, as the best works gradually assert their power with the general public, it is precisely at the height of what is termed the "London Season" that frivolity in the art reigns almost supreme. It is true that the foreign artists who pay us flying visits are then, and then only, to be heard; but, with all due respect for their talents, we cannot blind ourselves to the fact that many of the performances especially organised for the exhibition of their powers are by no means so satisfactory as those in which the programmes are selected solely with the desire of presenting a first-rate concert. Let us, however, remember that the state of the atmosphere has something to do with music "in the season." The "Floral Hall" sounds cool; and, although it may be somewhat fatiguing to preserve the requisite etiquette at a "State Concert" in a palace during the hot weather, the aristocratic gatherings at both these places are certain to be large, for it is known that what may be termed musical "light refreshments" will be the only fare provided. Then, do not the two Opera-houses open their doors to receive those loungers who, fatigued with garden-parties and promenades, are glad to sink into a comfortable chair to chat with their friends and listen at intervals to their favourite singers in compositions that have passed current in the fashionable world for so many years as to render any criticism upon their merits unnecessary? Summer music may indeed be admirably suited to the time of year; and the Floral Hall, Buckingham Palace, and the Italian Opera-houses may be most appropriately fitted for the kind of audiences usually assembled to hear it; but the home of true art is far removed from these localities, and, with the exception of an occasional work of importance at one of our lyrical establishments, such entertainments present nothing to the real lover of music, and may well be left to the Court newsman, whose chief office it is to record such important facts as that a distinguished lady wore a dress "festooned with wreaths of moss and yellow roses; corsage to correspond."

We could scarcely point to a fact more confirming our impression that "Italian Opera" is almost "played out," as the Americans say, in this country than that of the small effect created by Wagner's "Der Fliegende Holländer" at the Royal Italian Opera during the past season. That vocalists of various nations should be assembled at a lyrical establishment in England to sing a German opera translated into Italian evidently begins to appear a monstrous absurdity to those who are not swayed by their old-world prejudices; and the consequence is that, although Mr. Carl Rosa reckoned the "Flying Dutchman," at the Lyceum, in the English tongue one of his greatest successes, Mr. Gye found "Il Vascello Fantasma," at the Covent Garden Opera, in the Italian tongue a comparative failure. But on the whole the season has been neither better nor worse than its many predecessors under the same manage-

ment. The lessee has redeemed his promise that "three at least" of the Operas named in the prospectus would be produced; for, in addition to Wagner's "Il Vascello Fantasma," we have had Nicolai's "Le Vispe Comari di Windsor," and the Duke of Saxe-Coburg-Gotha's "Santa Chiara," the presentation of the last-named work being evidently due to an influence quite apart from that which should rule the actions of an operatic *impresario*. It was of course natural that, having encountered so many obstacles in securing the services of Signor Gayarre, he should be placed at once in the highest position, for it was necessary to prove that he was a tenor worth fighting for; but to sit in judgment nightly for the purpose of ascertaining accurately whether his merits sufficiently balanced his defects was found by the audience not a very agreeable duty; and the reception of Signor Nicolini, who, although not a Mario, is a very excellent and reliable tenor, amply showed that the sensational and unequal vocalism of the new comer was becoming a little tiresome. The decisive success of Mdle. Zaré Thalberg as *Mrs. Ford*, in Nicolai's Opera, "Le Vispe Comari di Windsor," is a remarkable proof how by zealous and conscientious study a vocalist with natural gifts can qualify herself for a position for which at first she may be believed incompetent. That, through the interest of mistaken friends, or from want of judgment on her own part, Mdle. Thalberg made her *début* on the operatic stage at too early a period of her vocal training can scarcely admit of a doubt; and we are glad therefore that the public has extended to her an indulgence which has often been denied to other talented but immature artists who have from time to time appeared before us. Signor Pandolfini, who made his first appearance as the *Jester* in "Rigoletto," and Signor Ordinas, whose *début* as *Mephistopheles* in "Faust" was highly successful, will doubtless be members of the company next season; but, although other aspirants for public favour were well received, we question whether any will be heard of again. Mdle. Marimon has, strangely enough, appeared too rarely for her many admirers; but Mdle. Albani has in several parts materially advanced her already high reputation, her performance of *Senta*, in Wagner's "Il Vascello Fantasma," being especially worthy of praise, both vocally and histrionically. Madame Patti has been, as usual, a powerful attraction; and Signori Marini and Carpi have given much strength to the tenor department. M. Maurel, Signori Capponi, Graziani, Cotogni, and Bagagiolo are well known as thoroughly dependable vocalists, and their services have been of the utmost value during the season, the singing of the first-named artist as the *Dutchman* in "Il Vascello Fantasma" being extremely good. The two Conductors, Signori Vianesi and Bevignani, have worked zealously during the season, and both band and chorus are entitled to warm commendation.

Not only should every indulgence be granted to Mr. Mapleson for any shortcomings during the season at Her Majesty's Theatre, but the utmost sympathy must be felt for him in consideration of the position in which he was placed by the illness of Mdle. Titiens. We have reason to believe that Cherubini's "Medea" and Gluck's "Armida" were in preparation; but as the heroine of both these works was incapacitated from singing, they were reluctantly laid aside, and the lessee was compelled to present his subscribers with the well-known operas which he knew could be safely cast and cordially welcomed, although we can scarcely forgive him for the non-production of Wagner's "Der Fliegende Holländer," seeing that the services of M. Faure and Madame Christine Nilsson

were perfectly available. The absence of so great an artist as Mdlle. Titiens it might be expected would throw a cloud over the season, the influence of which would be universally felt; and Mr. Mapleson, in engaging Mdlle. Gerster, certainly did all that could be done under the circumstances, for he knew that Madame Christine Nilsson would be sure to attract whenever she appeared, and he has thus been enabled to carry through the whole of his subscription season, and some extra nights also, with very decided success. The marked impression produced by Mdlle. Gerster is not, we think, of that kind which will easily pass away. Her singing is remarkably pure and unexaggerated; and, although we could occasionally desire a little more of that warmth of expression which lends additional eloquence to even the most perfectly executed phrases, we are certain that her exceptional powers have been duly recognised, and that her reappearance next season will be anxiously expected. Mdlle. Chiomi and Mdlle. Salla have won their way to a fair position, the return of Mdlle. Mila Rodani has been warmly welcomed, but Signor Talbo must be mentioned as a vocalist who has gradually worn out the welcome accorded him on his *début*. Mdlle. Alwina Valleria deserves something more than "honourable mention," for her services during the season have been of the utmost value. Not only has she thoroughly proved her efficiency in all the parts for which she was cast, but on one occasion, when Madame Christine Nilsson was indisposed, she sang the music of *Lucia* so well as fairly to earn the warm applause of an audience scarcely predisposed to be satisfied with any substitute for the favourite artist announced. Signor Tamberlik brings to us a voice too much worn to bear the strain of singing through an entire opera, but his artistic feeling makes itself felt with those who can still admire a true style. Signor Wachtel has undoubtedly a fine vocal organ, but there is a want of refinement in his delivery of every phrase which prevents his ever touching our sympathies. Both artists, however, have been well received; and with Signor Fancelli—who has been singing better than ever during the season—the tenor department has been very fairly represented. The engagement of M. Faure has proved of the utmost importance in the case of several operas, his *Don Giovanni* being unquestionably unequalled by any artist on the lyric stage; and the co-operation of the well-known favourites of this company (Madame Trebelli more especially) has been most valuable to the lessee under the unusually trying circumstances of the past season. The band, under the able direction of Sir Michael Costa, has been thoroughly satisfactory; and the chorus, although at times somewhat coarse, on the whole fairly efficient.

The Crystal Palace Concerts have been remarkable for the number of important works included in the series. It is true that we could well have spared many of the compositions, the chief merit of which was that they had not been heard before in this country; but we owe a deep sense of gratitude to Mr. Manns for the attention bestowed upon Brahms's new Symphony, the reception of which fully justifies its repetition next season. We must also mention Mr. Gadsby's clever music to "*Alcestis*," which, although consisting of ten numbers exclusively choral, is so well contrasted and so sympathetically illustrative of the text as to ensure its ready acceptance. The band is in every respect thoroughly satisfactory, but more attention must be paid to the choir; and we cannot but believe that the standard of these fine concerts is materially lowered by the occasional exhibition of incompetent solo vocalists.

The Sacred Harmonic Society need occupy but a small share of our attention, for the season has been more barren than usual of results. Some little interest was excited by the revival of Handel's "*Solomon*" and Haydn's "*Seasons*;" but, with such resources as this Society has at command, surely some work hitherto unheard in London might be attempted. It may save trouble, and even display the powers of the choir to the utmost advantage, to present the standard compositions season after season, with the occasional introduction of the oratorios of only one modern composer; but unless some new life is shown before long by the managers of this Association small Sacred Harmonic Societies will certainly spring up around the parent one, with less limited ideas of musical progress and a more vigorous constitution to carry them out.

It was unfortunate for the Directors of the Philharmonic Society that Brahms's new Symphony, upon which no doubt they relied as an important novelty, was first performed at the Crystal Palace, not only because on its presentation by the Society many of the subscribers had already heard it, but because it was most unquestionably better rendered at Sydenham. Mr. Silas's Symphony, the only really new composition given during the season, was, judging from its reception, a genuine success; but audible demonstrations have but small effect upon the future of a work; and we doubt whether the silent verdict of the few dissenters will not eventually prove the true one. How it happened that Grieg's Piano-forte Concerto in A minor came to be played, or why only the third part of Schumann's "*Faust*" was given, and that by no means effectively, are matters beyond our comprehension; but we sincerely hope that next season more vigorous measures will be put in force, not only with regard to the selection of the programmes, but to the organisation of the band, for we should be sorry to see a Society decline which has done so much for music in this country, and might yet, we are certain, do much more. Meantime let us do justice to the care and judgment displayed by the Conductor, Mr. W. G. Cusins, who invariably does his utmost with the means at command.

The concerts of Mr. Henry Leslie's Choir have been more than usually attractive, and the execution of the music provided has fully justified the warm applause elicited at each performance. The great success of these annual concerts is mainly attributable to the fact that the special feature at first aimed at has been rigidly preserved; and, although much credit must be given to each member of the choral body, there can be no doubt that the originator and Conductor of the choir has earned for himself a fame of which he has a right to be proud. During the past season, in addition to the usual part-music, two performances of Bach's Motett for double choir, "*Sing ye to the Lord*," have been given, the general rendering of which was in the highest degree creditable to all concerned. To Mr. Leslie we owe also the successful production of Handel's "*Hercules*," the choral vocalists for which were selected from the Guild of Amateur Musicians and Mr. Leslie's Choir.

The formation of the Bach Choir is a proof not only of the growing interest in the works of the composer, but of the zeal with which music-lovers will voluntarily enter upon what must be considered a laborious study. It is always a sign of artistic progress when amateurs, instead of singing for self-glorification, join a choral Society for the purpose of aiding in the interpretation of the finest compositions, for the very conditions of their membership must be

the thorough merging of the individual in the general body. We think it a pity that the Association under notice, so ably conducted by Mr. Otto Goldschmidt, should have assumed a title which seems to narrow its operations; for certainly during the past season, although Bach's Mass in B minor has been repeated, works by Palestrina, Handel, Gade, and others have also been so finely rendered as to prove that the choir need not limit itself to one composer or to one style of music.

It is scarcely fair to "point a moral" based upon the effect produced by Wagner's latest operatic music, under the composer's direction, at the Albert Hall, because the manner in which it was presented to the public was precisely opposed to that in which Wagner tells us we should judge of it. There can be no question that both "Lohengrin" and "Tannhäuser" are making their way in general estimation; in proof of which we may say that through the open windows of drawing-rooms as we pass issue excerpts from both these works, and we have even heard a Wagnerian selection on our street organs. But the "Trilogy," in its integrity, is still unknown to English audiences; and we fear that, if we must build a theatre and bring over a German company before we can hear it, the time is far distant when the composer will be fairly represented in this country.

The sensational effect of Herr Rubinstein's performances has hardly yet had time to calm down; but it is good that all who have the legitimate progress of music at heart should as soon as possible reflect upon the influence such executants have upon the art. Opinions may differ upon the readings of compositions; and we certainly cannot be accused of desiring to dictate any conventional pattern which must be rigidly adhered to, but disregarding the marks of the composer, clipping rests, and playing countless wrong notes can scarcely, we should imagine, be considered improvements, even by those who are so "highly developed" as to look with contempt upon the "purists" who reverently set the author of a work above themselves. We should like therefore to ask those who went into raptures at Herr Rubinstein's playing whether we are to consider that his impulsive executive powers rendered them utterly insensible to the artistic defects we have mentioned, or that they regarded such deviations from the laws usually observed as the revelation of a new faith only to be duly appreciated by the elect? These matters are clearly worth pondering, for there can be little doubt that executive art is now on its trial, and it behoves those who form the jury to see that their verdict is given strictly according to the evidence. But Herr Rubinstein also claims our attention as a composer, and, although we cannot admit that such works as he has given us will immortalise his fame, there can be no question that, as in his pianoforte-playing, we have occasional evidences of a power which wants but self-control to enlist our sympathies. His "Dramatic Symphony" we certainly wish never to hear again, but the "Ocean Symphony" contains many thoughts of extreme beauty.

At the Monday Popular Concerts the programmes have been, as usual, of the highest interest; and throughout the season the well-earned *prestige* of these classical performances has been firmly maintained by the engagement of the best available executants.

Excellent renderings of the standard sacred works have been given by the Albert Hall Choral Society, under the direction of Mr. Barnby, who has succeeded in raising this choir to a high state of efficiency; and amongst the interesting concerts of the season

we may mention the carefully organised performances of the Borough of Hackney Choral Association, which, since the engagement of Mr. Ebenezer Prout as Conductor, have assumed a very high tone, the production of Schubert's Mass in F for the first time in London being a proof of what may be expected from the Society in the future.

The Directors of the newly built Alexandra Palace appear to be gradually inclining to the belief that what have been so long termed "popular" compositions are not really so popular as those of a higher class; and there may now be some hope therefore that the Summer Evening Promenade Concerts may attract those who love good music as well as fresh air.

A record of even the principal benefit concerts would be an impossibility; but it should be said that the signs of healthy musical progress—in spite of the "fashionable" element to which we have alluded at the commencement of our season's summary—are unmistakably apparent, even in these appeals to what are usually termed "mixed audiences;" and those of Mr. Charles Hallé, Herr Hermann Franke, and Mr. Walter Bache should be especially cited as having definite artistic features.

The Musical Association still devotes itself to subjects too abstract to engage the attention of those who profess the art as well as the science; but the recent decision of the Syndicate at Cambridge University respecting the necessity of all who present themselves for the degree of Mus. Bac. being thoroughly conversant with acoustics may perhaps justify the Association in the selection of such papers as have been read during the past session. Cambridge University has a right of course to make its own laws, and perhaps no harm will be done if some few of those who merely seek a degree in order to increase the commercial value of their services should be prevented from obtaining it; but we are convinced that many who have enriched the art to such an extent as to make their names universally revered would feel themselves quite incompetent to pass such a searching examination; and it then becomes a question whether the title they have earned by their genius is not really more valuable than that which might be conferred upon them for their accomplishments.

THE TONAL FUGUE.

Not long ago, at one of the meetings of the Musical Association, Mr. Higgs read a paper on Bach's "Art of Fugue." The discussion which followed turned naturally on the principles of the "tonal fugue," as the majority of the fugues in Bach's didactic work are tonal. The official report of that particular meeting of the Association should appear shortly. If the report be tolerably full, we shall see by the questions asked and the replies given by some of our leading musicians and musical graduates of our Universities that even our illuminati are in as great a state of mystification as many of ourselves in regard to the principles and even the definition of a tonal fugue. Dr. Bridge stated during the discussion referred to that, from his personal knowledge, a tonal answer given by a student under examination had been condemned by an examiner, and subsequently pronounced to be correct by another and equally learned professor. There is nothing remarkable in that fact. Firstly, it might have happened that the examiner had given as a subject an excerpt from a fugue by some great master, and expected the student to give the same reply; whereas great masters on the question of tonal fugue not only differ like the professors

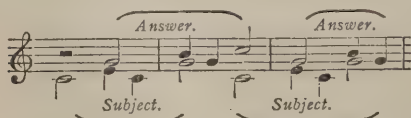
with one another, but differ with themselves in the various examples they write. Secondly, if we turn over all the works on fugue, from Fux and Marpurg to the excellent article on the subject in Stainer and Barrett's "Dictionary of Musical Terms," we find a mass of unintelligible and contradictory rules and examples; and, as the judicious writer of the article in the Dictionary quoted observes, a regular code of laws is rendered useless by the exceptions which persistently come forward; and he tells us also that the relation of answer to subject in the tonal fugue is influenced by the use of the Church modes.

By the mechanical method I am about to explain I find that all exceptions of importance arise from the fugues being written either in a Church mode or imitation thereof, and not unfrequently in a very bad imitation, or in a hybrid scale pertaining partly to the old and partly to the new tonality.

The less important exceptions arise from the harmonic requirements of the stretto, the desire or fancy of the composer in abandoning a systematic reply for the sake of a more melodious turn, and occasionally from the negligence or caprice of the composer.

It will be admitted that when the student is taught that if the subject of a tonal fugue, or the leading phrase thereof, be contained in a fifth, the reply must be in a fourth, so that subject and reply be contained in the octave, he has exhausted the spirit and substance of all the information on the subject. Yet every one feels that what we are told is not sufficient; and, absurdly simple as the rule may appear, the chances are ten to one that the student goes wrong in his very first attempt.

That there should be any difficulty in the matter is all the more surprising when we know that as soon as we have answered the fifth by the fourth, or *vice versa*, the rest of the answer is "real;" and not only "real" in the free modern form, but generally canonic. The tonal answer is adapted to that form. Some of the old writers tell us that the fugue receives its name of "tonal" because the answer is obliged to come in before the subject modulates to the fifth of the reigning key. But apart from there being no obligation in the case, and apart from the apparent contradiction as to the subject of a "fugue within the key modulating," the meaning is probably this: that as the leading phrase of the subject is usually made of the tonic triad, the tonal answer not only can commence before the subject concludes, but the subject can return before the answer concludes with more ease than in the real fugue, because the tonal answer *melodically* modulates to the tonic, whereas in the real fugue the answer modulates to the dominant. Putting the stretto of a tonal fugue in its most elementary and condensed form, thus—



we see that if the answer, as in a real fugue, ascended to D the return of the subject would be less practicable.

Bearing in mind the few points in which difficulties are likely to occur, I think the following directions will reduce the answer of a tonal fugue to system; and at all events they will reduce the difficulties to the smallest compass, and, what is of equal importance, show the student where to look for the difficulties and their causes.

Setting aside preconceived notions of "fugue within the key or scale," sol-fa or number subject

and answer, each in its own key, changing 5 (or sol) in the subject into 4 (or fa) in the answer, and *vice versa*. Treat the question as one of fifths and fourths, conjunct or disjunct; and consider the *lower note* of each of those intervals ascending or descending as the tonic 1 (or doh).

If the reader will apply this method to the examples in Cherubini's "Counterpoint and Fugue" (page 66, Novello's edition), or to those in the article on Fugue in the Dictionary already quoted, he will find, as I found, that in the very first example in either series the *method fails*. One of those examples we will suppose is by Cherubini, and the other is by Bach. They are both in the form of stretto; and as tonal answers they are both wrong. Why they are wrong Bach explains in his own inimitable way by every example in his "Kunst der Fuge," which are all in accordance with the system I have given. As for Cherubini, he speaks for himself in giving (page 67) the "immutable law" of tonal fugue, and the "complication" deduced therefrom. The "law" and the "complication" amount to this: if the subject in one key is 5—1 (soh doh), the answer in the new key must be 4—1 (fa doh); and if the subject is more complicated in the melody, as 5.4.1, the reply must be 4.4.1. The 4 in the subject remains in the key of the answer, but the 5 changes.

Thus, independently of the requirements of the harmony, the stretto, or any temporary and to a certain extent foreign or even fanciful purpose, the answer in Stainer and Barrett's Dictionary (Ex. 36), instead of—

Ex. 1. (Bach.)
Answer in G \sharp .

Subject in C \sharp .

should be—

Ex. 2.
Answer in G \sharp .

Subject in C \sharp .

Let it be remembered I am selecting typical examples, and purposely those in which the method appears to fail. In all the other examples in the Dictionary I quote from, or in Cherubini, in Bach's "Organ Fugues," and numberless others by various masters, I find the method infallible.

Bach in Ex. 1 illustrates a fact already alluded to, and also a notion dangerous to the student, that when we have answered 5 by 4, or 4 by 5, we are supposed to have done with the tonal character of the fugue, so long as in the rest of the answer we remain in the scale and preserve the figuration or rhythm of the subject. The notion in a general way is right enough, yet how easy it would be to go astray can be

partly shown by examining the following perfect model of subject and tonal answer by Cherubini:—

Ex. 3. (Cherubini, page 80.)

Subject in C \sharp .

1 3 2 1 5 4 3 1 4 3 2 1

1 3 2 1 4 4 3 1 4* 3 2 1

The change of key in that example illustrates the whole method; and any experienced teacher I think will admit that without some assistance of the kind the majority of learners would go wrong in the latter part of the answer. The reader will observe that the divisions in fifths and fourths give different keys. Employing the same numbering in subject and answer enables us to detect at once the differences in the melody of the answer.

In the next example we approach the vexed question of the ancient modes.

Ex. 4. (Cherubini, page 82.)

Relative major of
Greek Dorian mode.
Diapason F \sharp .

Subject in A minor.

5 7 1 3 2 1 2 1

4 7 1 3 2 1 2 1

Greek Dorian Neo-chromatic according to Gevaert
("Histoire de la Musique de l'antiquité").

Answer in E minor.

Relative major.
Diapason E \sharp .

In the following example from Bach the method in respect only to one number or note seems to fail: the second note 7 in the subject is replied to by 6, considering the whole subject as in the mode of C and the reply in G.

Ex. 5. (Bach, "Dictionary of Musical Terms," Ex. 41.)

Answer in G \sharp .

5 3 4 5 1

1 6 7 1 4 6 7 1 2 3 4 3 2 1

5 4 3 2 1 2 3 4 5 6 7 8 9 10 11 12

Harmonical and
arithmetical division
of the Mode
of G \sharp .

Subject in C \sharp .

Dividing the subject which embraces a fifth down, D—G, and a fourth up, C—F, into two modes (as in Ex. 3), the method is still at fault in the 5, which should be replied to by 4; but if it does nothing else the method shows where to look for the solution of a difficulty. If the reader will kindly examine the divisions of the octave or mode of G which I have added to the example, and take note that the thirds are supplied in each fifth to complete the triads, he will find the commencement of Bach's subject and answer ready made. The truth is the fugue is neither quite tonal nor quite real; it has most of the characteristics of the latter. It seems to represent a fugue in which the subject is in the authentic Church mode C \sharp , and the reply in its plagal form G \sharp . "The ancient composers," says Cherubini, "could not have known the fugue, since their tonal system did not assort with what we call the *tonal fugue*."

The "tonal fugue," we must understand, is more modern than the "real fugue." The strict real fugue resembles the *canon*, which is more ancient; but the free real fugue of our day would certainly bother the ancients more than the tonal fugue. "Fuga reale" or "fuga real" in the Latin languages means "royal fugue" as well as "real fugue." It is just possible that the nomenclature has lost its original signification; but I think the term "royal fugue" is perhaps a solecism of Spanish writers.

The next example illustrates what may be called a "modulating subject." The numbering speaks for itself.

Ex. 6. (Bach, "Organ Fugue," Book ii, Fugue 7.)

Subject in G.

4 3 4 5 6 4 2 7 1

5 3 4 5 6 4 2 7 1

Answer in C.

The following example is of the same species, exhibiting a subject in the dominant and answer in the tonic.

Ex. 7. (Mozart, "String Quartet," Ex. 41.)

Answer in G \sharp .

5 6 2 7 1

4 6 2 7 1

Subject in D \sharp .

It is ungracious to abuse the plaintiff's attorney or an example because it does not conform to one's theory; but I submit the next example of a modulating subject to the judgment of learned musicians, and ask them if, compared with the preceding, it is not a mongrel of the first order? It exhibits very well the system of modulation, but it ought to have been treated as a real fugue.

Ex. 8. (Kirnberger, "Dictionary of Musical Terms," Ex. 46.)

Answer in G \sharp .

4 1 1 2 3 7 1 2 1 7 1 4 3 2 1

4 1 1 2 3 7 1 2 1 7 1 4 3 2 1

* Tetrachord of C \sharp . See Division ii. in table, p. 374.

Subject in C \sharp . G \flat . C \sharp .

5 1 2 3 4 7 1 2 1 7 1 4 3 2 1

4 1 1 2 3

$D\sharp$ real subject.

The writer of the article in Stainer and Barrett's Dictionary, following some of our unintelligible authorities, gives the next example as a tonal.

Ex. 9. (Mendelssohn. "Dictionary of Musical Terms," Ex. 39.)

Answer in G \flat .

1 2 1 4 3 2 1 6 5

Subject in C \sharp .

1 2 1 4 3 2 1 6 5

Where the subject does not pass the fifth or fourth above or below the centre we can employ the numbers of the whole scale.

Other authorities, with which I agree, would say that as a tonal fugue the answer is "false." The example is undoubtedly a real fugue. The writer referred to tells us himself that a "real fugue" means a fugue in which the answer is "strict" or canonic; or canonic so far as regards the leading phrase even in a free fugue. The answer in the example is canonic throughout. The subject is better elucidated by the table at the end of this article (see Division iv.).

I conclude the series of examples with a subject from Bach, which consists in its leading phrase of a diminished seventh.

Ex. 10. (Bach, "Organ Fugue," Book ii. Fugue No. 5.)

Subject in C \sharp minor. Answer in G \flat minor.

4 5 6 7 1 7 6 5 4 5

Subject.

At the meeting of the Musical Association already mentioned it was asked, "why in a tonal fugue the diminished seventh never changed?" One might as well ask why is the answer in a real fugue in the same interval as the subject; or why in a tonal fugue is the answer in a fourth if the subject is in a fifth? There is no particular reason why, except that any other answer changes the nature of the fugue. The diminished seventh belongs to the tonality indicated by the fourth or fifth, and cannot change.*

* This difficulty of tonality commenced with Bach, who belongs chronologically to the transition period; but his genius carried him beyond it, and within a very little into the "music of the future." The difficulty is enhanced in our day by the almost superstitious glorification of the ordinary "diatonic scale," which, however well it may suit harmony purposes, is only "a mode" amongst many others belonging to the diapason C \sharp .

The fugue from which the example is taken is nominally in F minor. As a question of fact it is in C minor, and the answer is in the dominant G minor. Bach seems to have set out in the Greek Dorian mode of C \sharp (signature, four flats). But so soon does he forget it that he sometimes does not take the trouble to correct the D \sharp , whilst he studiously corrects the D \flat , which moreover makes its first appearance in the twentieth bar, and we see no more of it till the thirtieth, in both instances as an accidental, and in a coda. The fugue finishes clearly by forced modulations in F minor, and the episodes are in the relative major. In one of the episodes there is a kind of false echo of the diminished seventh in the subject by the interval of a minor seventh! Naturally in that part of the development of the fugue there is no question of tonal form. To bring Bach's fugue into the nominal key, the subject remaining the same, we must make the answer in F, E \flat , C, D \flat , E \flat . In both cases the fugue would be "real." I do not see any way in which the diminished seventh can be affected by either a tonal or real treatment. The interval represents the chromatic form of a Church mode or Greek mode. Any alteration would change the nature of the subject as well as the key or mode.

TABLE OF FIFTHS AND FOURTHS.

REAL FUGUE.

CONJUNCT.	DISJUNCT.
I. 5th and 5th C G D 1-5 1-5	III. C G A E 1-5 1-4
II. 4th and 4th C F B \flat 1-4 1-4	IV. C F G C 1-4 1-4

TONAL FUGUE.*

CONJUNCT.	DISJUNCT.
V. 5th and 4th C G C 1-4 1-5	VII. C G A D 1-5 1-4
VI. 4th and 5th C F C 1-4 1-5	VIII. C F G D 1-4 1-5

The divisions of the octave given in works on the tonal fugue are properly limited to Nos. v. and vi. in the table. But it is customary also in those works to divide separate scales—those of the tonic C—G—C and dominant G—C—G. The practical meaning of such a division is intelligible, but theoretically it is misleading and erroneous, because G—C—G is not a division of the octave of C; it is a transposition. Division No. iv. Disjunct unites Nos. v. and vi. and represents the harmonical and arithmetical divisions of the same scale as in Ex. 5.

Nos. iii. vii. and viii. belong neither to dominant nor tonic, and can only represent fugues of imitation. These combinations will, however, be found useful in melodic modulations; because fifths and fourths determine key or ancient mode in melody just as much as in harmony or octave divisions. For example, No. vii. with the fourth A—D inverted, represents a super-tonic cadence most characteristic of Bach and the older masters. A good example is in the melodious subject of his organ fugue, No. 3, Book ii.

JOSEPH GREEN.

* Each interval represents subject or answer according as we commence with fourths or fifths above or below. But frequently a subject embraces a whole octave, as in Ex. 3. In that case a real division may be employed in tonal answer.

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

By FRIEDRICH CHRYSANDER.

(Continued from page 326.)

SECOND PERIOD (continued).

ITALY, Germany, and France had contributed their shares to the development of music type-printing, and these three countries also remained for a long time the first in the use they made of the new art.

Italy had the precedence. Though at the beginning of the sixteenth century not yet the leading nation in the number and rank of her musical composers, Italy occupied the first place as a centre for music, towards which all musical forces involuntarily gravitated. This privileged position emanated from the Church, but was permanently secured to that country by the great composers, who possessed the power of giving an artistic tone to the whole of life by means of a perfect musical language and an equally perfect feeling for music, inherited from the Romans. Hence Italy held the place of authority not only in highly elaborated church-music, but in secular song, as also at a later date in music for the stage and for instruments. She had brought all the various departments of music under her sway, and thus became the school whose teaching was eagerly sought, the ruling power whose laws were willingly obeyed, the musical focus which shed warmth abroad to all, without distinction of nation or creed. The highest position was thus secured for the music-trade of Italy, Venice, the cradle of musical typography, being the centre of the business. As the greatest commercial city not only of the country but of the age, it was the best fitted for this; and we can therefore understand how even the great composers who resided in Rome published their works at Venice, much as is the case at Leipzig in our day. The greatest printing and publishing firm was Gardano, which began about 1536 with Antonio, was continued by his sons Angelo and Alessandro as a music-printing establishment (*stampa del Gardano*), and existed till late in the seventeenth century. The time when this house attained to its greatest lustre was that of the brothers, who were contemporaries of Palestrina and publishers of his works. Probably in order to transact the business more advantageously, Alessandro established himself independently in Rome. With the name of his brother Angelo Gardano at Venice is connected all that is most important in the matter of the printing and sale of music in the sixteenth century. The oblong octavo form, which was used by Petrucci and other publishers until about 1550, was now abandoned, and the large folio size was only employed in exceptional cases. Gardano printed almost all his books in a quarto form, which has only within the last twenty-five years come again into general use under the name of royal octavo. All works appeared in separate parts, and impressions in which, as in earlier times, three or four voices are found united in the same books, and standing opposite one another, were now only exceptionally taken in the case of small occasional pieces. Gardano's types are very clear, and the workmanship is neat and careful and gives a certain appearance of superiority, yet without possessing that intentional elegance which was characteristic of the earliest prints, but is rather avoided than aimed at by real men of business. Specimens of magnificent printing by Gardano are therefore scarcely to be found anywhere. Another

reason for this is that the music was only printed in separate parts, and in this form gave no opportunity for show. While the printing was so far from perfection, the music-trade of Italy could certainly never hope to attain an importance and extension corresponding to her eminence in musical art. Another hindrance was the isolated position of Venice. Undoubtedly the great high road of nations at that time passed through Venice; but the importance of that wonderful city as a place of commerce depended entirely on its connection with the East, and not a sheet of music was ever sold to those parts. The foreign customers of the Italian publishers were only those who "lived beyond the mountain"—Ultramontanes. The roads that led to them from Venice were laboriously constructed passes for use in time of need; they were used when the field-produce and wearing apparel with which the northern countries were unable to furnish themselves could not be obtained by any better route. But whatever could be acquired by their own activity these northern nations did not permanently order in any quantity from Venice by that inconvenient route. This observation is especially true of music. The Gardanos, Scotos, Amadinos, Vincenti, Magni, and other Italian publishers could safely send a number of copies of every new work by the trade-caravans; the ware was known to be a *prima*, and was bought at once. But whatever among these new works proved particularly popular was not ordered again wholesale from Venice, but reprinted at various places. There were everywhere sharp men who found out at once what would *go*; such printers were to be found especially at the great emporiums, Nuremberg, Frankfurt, and Antwerp. The produce of their own country alone gave them plenty of material, especially in Germany, where new choirs were being set up everywhere and old ones strengthened, and every petty choirmaster began to let his light shine in printed compositions. The seeds which were imported almost weekly from Italy shot up rapidly in such a soil; and plants and weeds grew up together without distinction. These circumstances explain very naturally the great number of collections or anthologies of considerable extent which were produced at that time. And the same circumstances were more favourable to the growth of musical culture in the various countries than to the interests of the Italian publishers. The latter could only have a permanent foreign sale for his wares by always having new articles to dispose of; and in this the Italian musical press accomplished more than almost any other has ever done. If their printed publications do not count many thousands, the separate collections are of such an extent that if put together in full score they would fill several hundred thousand pages.

Germany had from the very outset acquired a firm position by the independent way in which she laboured at the improvement of music-printing. Her music-printers were therefore early in the field, and exceedingly eager both to publish the produce of the land and to reprint Italian and even French pieces. Among the numerous printers in various towns the most conspicuous in the middle of the sixteenth century were the learned Georg Rhaw, Luther's friend, at Wittemberg, and the ingenious engraver and type-founder Hieronymus Andreae, or Resch, at Nuremberg, whose beautiful types were used by other printers also. The latter was so proud of this part of his art that he gave up his family-name, and always called himself only Hieronymus Formschneider (Jerome Type-cutter); and he ultimately changed his

name again, and could be satisfied with nothing short of the Greek version of "type-cutting," Graphæus. The greatest German music-printer of this century was Adam Berg of Munich, a contemporary and powerful rival of Angelo Gardano. The causes of their success were similar. Gardano owned his prosperity to Palestrina, Berg to the great Orlando Lasso. But their modes of printing and of carrying on business were very different. Whilst Gardano aimed only at bringing into the market cheap handy singing-books, Berg appears to have adopted the design of renewing the great manuscript choir-books by means of typography. He published almost exclusively standard editions, and employed for his most important publications the largest folio sheets and every imaginable luxury, even printing on vellum. Was he led to this from an impulse of his own as a merchant, whose only consideration is one of profit and loss? Certainly not. He and the great composer whose works he sent into the world by the printing-press in so pompous a style were backed by a liberal Mæcenas, the musical Duke of Bavaria; and it was done by his will and at his expense. Gardano was a free music-merchant, but Berg was rather a Court music-printer. To what extent and in what manner the duke paid the costs is not known; at all events he furnished the paper and whatever other materials were required. The title of the chief work published by Berg, which was commenced in 1573—"Patrocinium Musices"—is distinct enough on this point. How strong a predilection there was at Munich for folio editions of Lasso's works may be gathered from the collection of his Motetts, which was printed there about 1600 by Nicolaus Henricus, after Berg's death, as "*Magnum Opus Musicum*." It is the greatest collective edition of the kind published in the sixteenth century; and Munich has the credit of having produced the largest musical publications in the earlier period printed with movable types. The other German printers, for obvious reasons, followed the example of Munich but rarely, and (unlike the Italians) remained for a long time faithful to the oblong quarto size. Very similar to the lot of Berg at Munich was that of Gimel Bergen at Dresden fifty years later. He was the most extensive German music-printer of the seventeenth century, and the exclusive publisher of the works of the greatest German composer of the time, Heinrich Schütz, which were likewise brought out with the assistance of his liberal prince. Scarcely a trace was to be seen, however, of the splendour of the Munich typography, although Bergen's print is evidently the best that could be accomplished in his day. The times were sadly changed for the worse.

In France also, as in Germany, a great number of productions of national composers were waiting to be printed, and were circulated in many editions. The species of music in all countries were at that time essentially the same, and were divided between the two domains, sacred and secular. The differences between various countries were more prominent in the secular than in the sacred. The Germans had their numerous hearty *Liedlein*, and the French an equal wealth of *chansons*, and both printed them indefatigably again and again. As regards the French music-printing, we have to do with Paris almost exclusively, where the engraver and printer Pierre Hutin made the first music-punches as early as 1525. These differed from those of Petrucci in that the note and the line were united in the same punch, which made a single impression possible. The same was the case with the German punches; and the French and German prints have much general

similarity, as also in the predilection for the oblong quarto form. Hutin himself produced very neat impressions; but his chief merit lies in his having provided the most noted printers in Paris and Lyons, and even the Antwerp publisher Tytman Susato, with types. From 1527 onwards Pierre Attaignant, the chief music-printer at Paris, printed with these types.

More perfect types than Hutin's, and of two kinds, a large one for choir-books and a smaller for ordinary music printed in a different style, were produced about 1550 by the engraver Guillaume le Bec, and employed in the music-printing office established by Robert Ballard in conjunction with his son-in-law Adrian le Roy. The name Ballard introduces us to the greatest family of music-printers not only in France but in the world. The business was established in Paris soon after 1540, and carried on till the second half of the eighteenth century—more than 200 years. The foundation of this house was laid by the Royal Privilege of February 16, 1552, by which Ballard was installed and curiously described as "*seul imprimeur de la musique de la chambre, chapelle et menus plaisirs du Roi*." The privilege was renewed to his son Pierre, who purchased Le Bec's punches and matrices for 50,000 livres, an enormous sum from which both the wealth of the printing-office and the extent of the means then available at Paris for music-printing may be estimated. Louis XIII. prolonged the patent in 1633. Then in 1639 it was confirmed to Pierre's son, Robert Ballard, an eminent and accomplished man, who successively filled the offices of Judge, Consul, Administrateur des Hôpitaux, and Syndic de la Chambre des Libraires. Through him the family was raised to a higher social rank. To gain for the publishing firm equal repute in foreign parts one great difficulty had to be overcome. They had hitherto had no great musician whose works were attractive enough to create a rapid demand in all countries. Robert's son, Christophe Ballard, was fortunate in witnessing the rise of such a one, and in thereby obtaining for his firm a world-wide reputation. The master through whom this result was attained was the great Lully, with his numerous French operas. The family privilege was renewed by Louis XIV. to Christophe Ballard, May 11, 1673, and October 5, 1695, and also repeatedly later to his successors.* Christophe Ballard is also especially noteworthy in the history of music from the fact that he began to publish almost regularly the complete full scores of the new French operas—a thing which was at that time never done, either in Italy or anywhere else. In one of his latest publications, the second edition of Lully's opera "*Bellerophon*" in 1714, he advertised that of Lully's operas there were to be had *en partition générale*, five printed with types, nine engraved on copper, and five in manuscript. However, not only these five works but almost all the operas were printed by him with movable types, with the exception of those which remained in manuscript. The above surprising advertisement is to be explained from the fact that Christophe Ballard at first printed everything exclusively with types, and later took a fancy to the copperplate engraving which had become fashionable. Then, as new

* Fétis, "*Biographie universelle des Musiciens*," tom. i. p. 231, erroneously states that the patent of 1695 was granted to Christophe's son, Jean-Baptiste Christophe. The name of the father as publisher appears till 1714, and he must have died at the end of 1714 or beginning of 1715; the privilege was renewed to his son in the year 1715. The accounts of this family by Fétis are very meagre, yet they are the only ones hitherto available. It is curious that no one has interested himself in a subject which is certainly not devoid of importance.

editions of the works became necessary, he did not set them up in type again but engraved them on copper. His son, however, seems not to have shared the father's propensity, for in the second edition of "Phaeton," in 1721, the same nineteen operas are enumerated as being printed, ten with types and nine from copperplates. Thus the two methods contended, as it were, for the precedence in Ballard's office. We shall recur to the subject farther on, in speaking of copperplate engraving. For two generations after Jean-Baptiste Christophe the business was carried on, and the privilege remained in the family until the great French Revolution abolished all privileges. There was, however, little left here to be destroyed, for the business had been declining for many years. The Ballards, like the few type-printers who still existed in Italy, obstinately stuck to the square notes, at a time when the round ones had long been adopted by printers and engravers. So their privilege was violently attacked by competitors in and after 1730, and was represented as a great obstacle in the way of progress. But in reality the long and secured existence of Ballard's house was a great blessing for French music, which thereby gained the peculiar advantage of having all compositions of any merit, and especially the long series of French opera-scores, brought to the press.

England's share in the art of music-printing was in the earliest age very insignificant. If the bass part of a collection of twenty English songs published in 1530 (with the title "In this booke ar cōteynyd XX sōges. IX of IIII ptes and XI of thre ptes") were not extant in the British Museum; it might be doubted whether types for florid music had reached England at all in that age. We see from this book that Petrucci's types for a double impression had been procured from Venice, and consequently that the German and French types for the single impression were not yet known. But in the quieter times in the second half of the sixteenth century the art advanced very rapidly. John Day, about 1560, employed the improved modes of printing which were then in general use. The glorious reign of Queen Elizabeth shed its lustre on music-printing, and England, which fifty years earlier had been nowhere, now became suddenly the first in this field, and, about 1600, produced impressions, by Thomas Este and a few others, of an elegance and solidity which were not surpassed and scarcely equalled in all Europe. It seemed as if Angelo Gardano had risen again on the banks of the Thames. England showed a general predilection for Italy in composition, types, letters, paper, form and everything. After this another dreary time came over England, during which an isolated impression occasionally saw the light to bear witness to the general decline. When at length music was again printed diligently in Charles the Second's reign by John Playford and others, all the methods which had come into use in the meantime were tried. Here, as in Germany, the square notes were being gradually supplanted by the round ones about 1700; yet, all experiments notwithstanding, they were not successful in giving to the latter any elegant appearance or pleasing regularity; on the contrary, this type-printing with round notes, at the beginning of the eighteenth century, produced the ugliest music to be found anywhere.

We have arrived at the end of the first quarter of the eighteenth century—the period of the deepest degradation of printing with movable types. During the 225 years that this method of printing music was almost exclusively used we must say that there was

no advance, but rather a constant going back, for Petrucci's types are fundamentally the most perfect of all; they were only modified by later printers to make them easier to work. The print itself, the ink, paper, &c., got worse and worse in the seventeenth century, even to the point of illegibility. In 1720 the state of things had become so inconvenient that a remedy was universally desired. In such an *entourage* Ballard's impressions appeared *éditions de luxe*, creating a double sensation by their symmetry in an age destitute of all style. Out of France the square notes were still retained, for in Italy Padre Martini's "Saggio fondamentale pratico di Contrapunto" was printed with them (Bologna, 1744-45). And it seemed as if the city where Petrucci invented the types was destined to celebrate the end of them by one great achievement visible to all the world, for the renowned "Fifty Psalms" of Benedetto Marcello were printed by Domenico Lovisa at Venice in the years 1724-27 in eight folio volumes with all the typographical luxury attainable at the time.

In Germany music-printing became at length the worst, and at Leipzig the very worst; but from this latter place the innovation went forth which established the modern style of musical type-printing. The well-known music-seller Johann Gottlob Immanuel Breitkopf about 1750 brought type-printing with round notes to a degree of perfection which incited all other countries to attempt improvements. After various smaller experiments, he tried his method on an extensive work, the Italian Opera, "Talestri, Regina delle Amazoni," composed by the Crown-Princess of Saxony, which he published in the year 1756, calling himself "Inventore di questa nuova maniera di stampar la musica con caratteri separabili e mutabili." These words must be referred only to his "new manner," not to the invention of printing with movable types in general, which has been often done; as to the latter, there was nothing more to invent about the year 1750. Breitkopf himself obtained more honour than advantage from his invention. How little calculated it was to accomplish exactly what the times demanded, and what he also strove after in his great experiment, is best shown by his own conduct as music-seller, for he kept in his employ a great number of copyists, and sold for many years more written than printed full scores.

This new type-printing was most used, and also most practically developed, in England. We have the best examples of it in vocal scores of Handel's oratorios—Clarke's edition in folio, about 1800, and Novello's in royal octavo, about 1840. In the latter series the "Messiah" is remarkable as having had the largest sale of any book printed with movable types, hundreds of thousands of copies having been distributed throughout the world.

Of late years type-printing has been given up again, even for publications which have a large sale. It is now already almost entirely confined to a domain from which it will probably never be expelled by any better method—that of theoretical, historical, and instruction books on music, which contain musical examples mixed with letter-press. In these the printing of letters and musical notes is done on the same typographical system, and the perfect harmony between them will never be dissolved. Is not this very like a return to the original practice? For the necessity of having music between the lines of text in the church-books was the first incentive to the employment of music-types; and the same on an enlarged scale is now again becoming the end of them. The progress during four centuries has consisted essentially only in the avoidance of the

original double impression and the possibility of uniting several notes in the same five lines to form chords. This result is certainly a great advance, but yet not exactly what the "inventors" anticipated.

(*To be continued.*)

THE DECADENCE OF MUSICAL JOURNALISM.

NOT musical journalism only, but journalism as a whole seems to be passing through a very unsatisfactory phase just now. It is the one of our institutions which stands most in danger of becoming "Americanised," and to this position it has come by a rapid process. A few years ago, when a young lady from the States threw down the *Times* in our presence with a gesture of contempt and exclaimed, "Guess your Old Country papers are not worth reading; they tell us nothing personal," we were able to point out that the freedom of English journalism from needless personalities was one of its proudest boasts. Since then unhappily such a change has taken place that many of our newspapers might challenge comparison with the most "spicy" among those issued by New York. We owe this chiefly to what are called the "Journals of Society," whose success, having been made by gossip, is dependent upon gossip for continued existence, and whose fate it is to be driven further and further in the direction of scandal, that the growing appetite they have created may be appeased. But while the unpleasant phenomenon thus presented is perhaps the natural result of a state of society, social and political, which has no high principle to assert, no campaign to carry on against wrong, and no noble end to absorb its energies and engross its thoughts, the extension of the mischief into the region of music affords cause for surprise. Nevertheless that extension is a fact of which lately we have had ample evidence. In some cases columns which should be devoted to real criticism, to the advance of true art-principles, the encouragement of those who conscientiously labour, and the putting down of those who would mislead or are unworthy—such columns, we say, are given up to the most petty and paltry details affecting individuals. Gossip like this, however eagerly it may be read, is not worth the paper upon which it is written in point of artistic value; while, in so far as it goes out of the legitimate range of journalism into that of personal, domestic, or social life, it is an offence and a cause of mischief. But while the collection and dissemination of gossip affecting artists and others is, to say the least, an unworthy business, much worse is that form of present-day musical journalism which violates its own rules, and strikes, for the mere love of scandal, at the principles by which the "fourth estate" has attained its rank and honours. One "journal of society" is now gaining an unenviable notoriety in this respect, *à propos* to a singer recently brought before the London public. It appears that the critic of a morning paper was not greatly struck by the merits of the new comer, and intimated as much in his observations upon the performance. It appears also that the "Society" writer entertained a different opinion. He *was* greatly struck, and, being so, had a fair right to challenge the opinion of his fellow-critic, to prove its unsoundness, if he could, and demonstrate the correctness of his own. Conflict like this, when carried on in harmony with the rules not only of professional but social life, can do no wrong at all;

rather must it work for good, and we trust the day will never come when critics will shrink from crossing blades in fair and honourable fight against a worthy cause. But the journalist of whose conduct we complain "went behind," to use a now familiar Americanism, the article that drew forth his wrath. Ignoring the elementary rule of the craft which regards a journalistic expression of opinion as made by the paper wherein it appears and not by the actual writer, he assumed the offending article to be the work of a certain man, and then, naming him, treated that man as an enemy. It would have been bad enough had he done this while limiting his retort to observations fairly arising from the merits of the case, because we cannot too strongly insist upon the need for treating the anonymity of the Press as a fact, even in quarters where it must necessarily be a fiction. Above all should journalists themselves recognise and act upon this necessity, if only as an acknowledgment of the rules that, for good or evil, regulate their profession. It appears, however, that neither the laws governing the journalist nor the gentleman have any authority over the writer to whom we refer. For what did he do? Acquiring a knowledge of the morning critic's private relationships, or at all events making use of information previously gained, he charged him with subordinating public duty to the interests of a friend, and backed up the charge with particulars that followed the victim home to his very hearthstone. If any of our readers hope to be told here the names of the people concerned and the nature of the details affecting them they will be disappointed. We cannot ourselves commit the offence we charge upon others, and it must suffice if we have made the nature of the transaction clear enough to secure its condemnation. An act more criminal in its way cannot be imagined, its criminality, let us add, lying wholly outside the truth or falsehood of the allegations made. We ourselves do not believe a word of those allegations; but, admitting their perfect correctness, the position of the offender is not changed one bit from the point of view at which we are concerned to regard him.

Had the affair ended here it might have been regarded as an escapade by a single man, having no significance beyond the actual doer. Unhappily its sequel showed that others as well as he are not only ready to condescend to personalities but to do so with a seemingly perfect unconsciousness of wrong, which appears to us the worst feature in the case. A second critic, acting in a gratuitous manner, and without stopping to inquire whether the first would not prefer to treat with contempt the charges brought against him, rushed forward to defend his colleague. If he had protested, as we now protest, no harm would have been done; but, with almost amusing want of tact, he abandoned his vantage-ground and committed the very offence he sought to punish. For example, attempting to show that the assailed critic was not alone in his disputed opinion, he asserted that the critic of a journal which had expressed an opposite view was present only by deputy, his representative being a gentleman recognised as an authority on sporting matters! Naturally the "Society" writer, finding the legitimacy of his weapons recognised, smote this new foe hip and thigh. He told the world the nature of his everyday business as an "agent" for something or other; revealed such of his family relationships as had a compromising aspect; flatly called him a "liar," and challenged an action for libel. And to this pass has one important branch of English journalism arrived.

What can be done to remove so grave a scandal, to restore an observance of professional etiquette, and a sense of the obligations which should be binding upon gentlemen? From the public, we fear, no help may be anticipated. While human nature remains what it is the spectacle of men engaged in exposing each other's weaknesses will always attract a crowd, eager rather to fan the flame of hostility than to make peace. Our only hope is therefore in the good sense of the persons most concerned. Many a serious offence is made venial by having arisen from passing annoyance or thoughtlessness. Let us therefore put it to all who are interested in the journalism of our art whether the game now being played is really worth the candle, and whether the players are not acting the part of the ill birds who foul their own nests. Let us put it to them, moreover, whether a feeling of self-respect, and of the dignity and worth of their calling should not keep them from acts which, while exhibiting the doers in an offensive light, compromise more or less an entire profession, for in this case also it is true that "if one member suffer all the others suffer with it."

THE very good and highly intellectual children who are always inquiring the cause for every effect they see around them in our instructive juvenile books are no doubt very useful individuals to the authors of such works, but it must be confessed that when we meet with their types in real life they are rather a bore. The truth is that hours of recreation for young people, if not devoted to pursuits healthy and invigorating for the body, should at least be given up to pastimes amusing and pleasantly exciting for the mind, and a "game with an object," like a "book with a purpose," has no right to be forced upon a child when school is over. If, therefore, we have not noticed many very ingenious devices lately forwarded to us for luring children into studying the principles of music in their play-hours, it is partly because we cannot be constantly saying the same thing, and partly because we do not desire to treat with disrespect inventions so well planned as to convince us that many months must have been spent in bringing them to so perfect a result. Now that we have broached the subject, however, we must say that, much as we feel the necessity of making pupils understand the various species of time, we can hardly believe that playing at "Musical Dominoes"—even supposing that children would ever patiently learn the rules of the game—can be of the slightest practical use, although we willingly give every credit to the lady who has sent us a box of these toys, and who has every right to expect that she will be rewarded for her labour. "The Royal Game of Music" is a more important affair, is said to be patronised by the Princess of Wales, and comes to us with the trade-mark of that *bête noire* of contrapuntists, a "tritone," which unfortunately musically represents the initials of the inventor. This is to teach "Scales," "Intervals," and "Harmonics," according to the book, although we imagine that "harmony," rather than "harmonics," is meant. Whether the players in this "Royal" game will feel much excitement in placing counters upon the brass nails of a key-board to see which shall first complete a scale, which can best name the intervals, and which can most accurately proclaim whether a sound form a concord or a discord with the key-note, we cannot of course positively say; but our experience of children leads us to believe that, if it were stated in the invita-

tions that this would be the chief amusement of the evening, the attendance at such a "musical party" would be extremely limited.

IF, on the one hand, it is good that a competent writer upon a subject should prove his knowledge, it is equally good, on the other hand, that an incompetent one should conceal his ignorance. Those in the habit of reading country newspapers, however, must be aware that, although the musical notices are but rarely entrusted to persons who know anything of the art, technical words are constantly used which have no real bearing upon the subject, the most daring opinions are hazarded, and standard works are often criticised as if they had but just been brought before the public. It is true that when we read, as we have recently done in a London paper, that the actors in a farce at an amateur performance were "repeatedly encored," it may be said that writing of the kind we have mentioned is not confined to reports on musical matters; but there can be no doubt that it is in remarks upon concerts where the critic most effectually displays his inefficiency. We recollect, for example, a notice upon Mendelssohn's "Wedding March," which, after a panegyric upon its merits, concludes with the bold assertion that it "deserves to be better known." And now we light upon the critique on a musical performance in a paper published so near to the metropolis as scarcely to be called "in the country," which contains, amongst other items—such, for instance, as that two young ladies "executed to perfection Mozart's 'Il Flauto Magico'"—an encouraging notice upon a composition of which some of us have already heard. It is called (we read) "Beethoven's movements from 'Pastoral Symphony,' a duet for two pianofortes. "It is a very pretty piece," we are told, "in the course of which the 'Village Dance' is interrupted by a thunderstorm, which suddenly bursts with rain-drops and heavy peals, with the gradual dying away of the storm, and closes with the shepherds' song of thanksgiving. The storm is natural, the gradual change exceedingly good, and altogether the piece is very effective." So that if this work do not become "better known" it will be seen that it is not from any fault of the critic, who evidently appreciates good music when he hears it, and is determined to do his duty as a watchful guardian of the public taste.

WHATEVER may be said of the acoustical properties of the Royal Albert Hall, there can be little doubt that no other concert-room is to be found in or out of the metropolis where demonstrations of such magnitude as those organised for the reception of our distinguished foreign visitors can be so successfully given. We have often as a duty recorded the magnificent effect of this building when brilliantly lighted and filled in every part by a fashionable and excited audience to welcome some person high in position and influence; and have now, as a pleasure, to notice a gathering, as remarkable both for numbers and enthusiasm, to welcome one equally high in the world of art. Mr. Sims Reeves, whose concert on the 4th ult. attracted nearly ten thousand persons, is a vocalist whose intuitive musical perception has guided him so truthfully through a long career that he has not only eloquently expounded but added a charm of his own to the tenor music of the many works in which he has been engaged. One of the most popular vocalists, he has never sought popularity at the expense of the composition he was interpreting; and,

although so sympathetic a singer of the people's ballads as to win the suffrages of the multitude to an extent almost unprecedented, on no occasion has he endeavoured to gain the faintest mark of applause which was not thoroughly deserved. That the public can appreciate such qualities and will testify to this appreciation has been amply shown by the attendance at the concert under notice, at which, in addition to Mr. Reeves's rendering of Handel's "Deeper and deeper still" and "Waft her, angels," and Dibdin's ballad, "Tom Bowling," several vocal pieces were given by Madame Christine Nilsson, Mesdames Trebelli and Antoinette Sterling, Misses Helen D'Alton and Anna Williams, Messrs. Lloyd and Santley, and Signor Foli. The exceptionally fine singing of the *bénéficiaire*, and the readiness with which he gave the well-known song, "My pretty Jane," in response to an encore for "Tom Bowling," afforded a convincing proof to his auditors that they may confidently rely upon securing his best services whenever and wherever he can do full justice to himself and the art.

SINCE the article upon "Patronage" in the June number of our journal, we have received many letters, not, we regret to say, from those who are desirous of helping, but from those who are desirous of being helped. These communications amply show how much talent exists around us, and yet how hopeless is the chance of its being properly cultivated. We do not by any means affirm that all those persons who believe themselves gifted by nature either with exceptional creative or executive musical faculties would be so considered were they to be placed in circumstances where their powers would be fairly tested; but let it be once known that certain wealthy amateurs are ready and willing to supply the funds for educating those who would probably, by such aid, some day shed a lustre upon the art, and means would soon be at hand for gauging the merits of the candidates who would offer themselves. There is scarcely a teacher of any standing who is not constantly asked to make sacrifices for the sake of bringing forward a clever student whose resources are so limited as to make any adequate remuneration for lessons an impossibility. If then, instead of refusing such application, or endeavouring to reimburse himself by allowing a pupil to make a premature appearance before the public, a professor could with confidence refer him to one who, in the truest sense of the word, would become his Patron during the time necessary to be devoted to a thorough musical training, we feel convinced that a very large amount of talent would be brought to light which might otherwise languish in obscurity. We know how many scholarships have recently been founded through the benevolence of private individuals in our Royal Academy of Music; but some there may be who would wish their names not to become identified with their works; and if the proofs we have adduced of the many clever young musicians needing aid, and the hints we have thrown out as to how such aid could be afforded, produce the slightest good result, our efforts in the cause will have been amply rewarded.

A MUSICAL Performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, on the 13th ult. The programme—the first part of which was sacred, and the second secular—was well selected; and the concert, under the able direction of the Society's Conductor, Mr. Edwin Barnes, was in every respect highly successful.

THE CAXTON CELEBRATION.

ON the 30th June was inaugurated an exhibition intended to recall the memory of the enormous benefits bestowed on the English nation, 400 years ago, by William Caxton. Thanks to his far-seeing wisdom and perseverance we can at this moment point to millions of printed treasures, all monuments to his memory, scattered through the length and breadth of the land; and although it is true that Caxton's skill was apparently baffled in his endeavours to print books containing musical characters, yet, encouraged by what he had done, his followers soon found the means of surmounting the difficulty and of printing on the same page musical notation and words. The ceremonial observed at the opening of the Caxton Celebration in the South Kensington Galleries has been fully reported in the daily journals; it will therefore suffice to mention that the proceedings commenced with a prayer recited by the Archbishop of York, the reading of a proof-sheet (now prefixed to the general catalogue) stating the objects sought to be attained by the exhibition, and the final declaration by Mr. Gladstone that the exhibition was duly and formally opened. Then followed a somewhat difficult and crowded promenade through the galleries, giving opportunity for taking a few hasty glances at the treasures revealed or half concealed in the various glass cases; after which the company moved towards the tables prepared for the banquet in the Large Conservatory of the Horticultural Society. The executive committee had made arrangements for receiving a large number of guests, but as their calculations fell far short of the actual requirements of the day, a considerable amount of confusion and disappointment naturally resulted.

The chief features of the after-dinner proceedings were the speeches of Mr. Gladstone, including his eloquent and well-merited tribute to the intellectual pursuits and habits of the Emperor of Brazil, who had "made time" to pay a visit to the galleries that morning. The presentation of a Bible to Mr. Gladstone, and his announcement that the volume had scarcely existed in any shape a few hours before, created some amount of surprise; it may therefore be interesting to note that Bibles are not, as is usually supposed, printed from stereotype, but from ordinary type; the latter when once set up is, however, carefully preserved. The particular type from which Mr. Gladstone's Bible was printed was one which had long been out of use, and for this reason it was specially chosen.

Of the many wonders exhibited at South Kensington we do not propose to speak; paper-making, printing machines, from a Caxton press to the latest giant, are all to be seen in operation, and are full of instructive interest. Our business is with the specimens of printed music, and the only thing to regret in the arrangement of this department is that the limited space allotted to the musical section prevented the committee exhibiting, as they had intended and hoped to do, complete chronological series of various countries; but, although the plan they had proposed is necessarily cruelly mutilated and curtailed, the "show" is still a most superb one. Commencing with the earliest specimens of block-printing, which have been so recently and so ably discussed by Dr. Chrysander in our journal, we notice in the first case (No. 1,934 in the catalogue) the original page of "Burtius" which was reproduced in facsimile in THE MUSICAL TIMES, June 1. There are also displayed several specimens of books with music-lines only, the notes to be inserted by hand afterwards. The catalogue shows a long list of red and black music-printing, and very fine works of this class are exhibited open, some from the celebrated Junta press.

The rise and decline of type-printing can be readily apprehended in looking over the numerous and varied collection, including Higden's "Polychronicon" (No. 1,966), described by Hawkins as block, and now for the first time exhibited in its true character as type. Some of the most beautiful books are those of Orlando di Lasso, our own Barnard's Church Service Book, and the productions of the Italian Marcello. This section has a variety of *moderns*, which can here be viewed and compared with the *ancients*. From type we pass to engraved music, and here again is a discovery, in

Words from Ezek. xxxvi. 28, 30, 34, 35; Ps. cxxxvi. 1;
and a Hymn by CHATTERTON DIX.

J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Allegretto.

TREBLE.

ALTO.

TENOR
(8ve. lower).

BASS.

Solo. *mf*

Ye shall dwell in the

ORGAN.

♩ = 100.

*Allegretto.**p Sw.**senza Ped.*

CHORUS.

His mer-cy en - dureth for e - - ver,

CHORUS.

His mer-cy en - dureth for e - - ver,

CHORUS.

His mer-cy en - dureth for e - - ver,

land that I gave to your fathers;

and ye shall

*cres.**f Gt.**p Sw. or Ch.**Ped.*

be my peo-ple, and ye shall be my peo-ple, and I will be your

*cres.**f rall.*

a tempo.
mf His mer-cy en-du-reth for e-ver,
mf His mer-cy en-du-reth for e-ver,
mf His mer-cy en-du-reth for e-ver,
 God, *a tempo.* I will mul-ti-ply the

mf Gt. *p* Sw. or Ch.

His mer-cy en-
 His mer-cy en-
 His mer-cy en-
 CHORUS.
 fruit of the tree, and the in-crease of . . the field. His mer-cy en-
f Gt.
 Ped. Sva.

- du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give
 - du-reth, en-du-reth for e-ver. Give thanks un-to the Lord, give

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver. SOLO.

thanks un-to the Lord, His mer-cy en-du-reth for e - - ver. And the

p (Sw. or Ch.)

A little slower.

de - so - late land shall be filled, where - as it lay de - so - late, where -

A little slower. ♩ = 80.

cres.

cres.

pp rall.

- as it lay de - so - late, in the sight of all that passed by. And

ad lib.

pp rall.

(with the voice.)

a tempo.

Solo. *p* This land that was de-so-late, this

Solo. *p* This land that was de-so-late, this

Solo. *p* This land that was de-so-late, this

cres. *p* This land that was de-so-late, this

they shall say, and they shall say, This land that was de-so-late, this

a tempo. ♩ = 80.

cres. *p*

cres. *pp*

cres.

land that was de-so-late is be-come like the gar-den of E -

cres.

land that was de-so-late is be-come like the gar-den of E -

cres.

land that was de-so-late is be-come like the gar-den of E -

cres.

land that was de-so-late is be-come like the gar-den of E -

Sw. cres.

CHORUS. *f*

- den, this land that was de-so-late is be-come like the gar-den of ..

CHORUS. *f*

- den, this land that was de-so-late is be-come like the gar-den of

CHORUS. *f*

- ded, this land that was de-so-late is be-come like the gar-den of

CHORUS. *f*

- den, this land that was de-so-late is be-come like the gar-den of

f *Cl.* *f*

Ped. Sva.

(4)

tempo primo.

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

E - - den. Give thanks un - to the Lord, give thanks un - to the

tempo primo. ♩ = 100.

Lord, His mer - cy en - du - reth for e - ver, for e - ver, His mer - cy en -

Lord, His mer - cy en - du - reth for e - ver, for e - ver, His mer - cy en -

Lord, His mer - cy en - du - reth for e - ver, for e - ver, His mer - cy en -

Lord, His mer - cy en - du - reth for e - ver, for e - ver, His mer - cy en -

du - reth for e - - ver, for e - ver, for e - ver. . . .

du - reth for e - - ver, for e - ver, for e - ver. . . .

du - reth for e - - ver, for e - ver, for e - ver. . . .

du - reth for e - - ver, for e - ver, for e - ver. . . .

Ped.

Slow. ♩ = 80.

Sw.

TREBLE SOLO.*
With fervour. *cres.*

mf *cres.* *f*

Oh, bless - ed is that land of God, Where Saints a-bide for e - ver, Where

mf *cres.* *f*

dim. *>* **CHORUS.** *p* **SOLO.** *p*

gol - den fields spread far and broad, Where flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed, The

CHORUS. *p*

Oh bless - ed, thrice bless - ed,

CHORUS. *p*

Oh bless - ed, thrice bless - ed,

p **CHORUS.** *p*

Oh bless - ed, thrice bless - ed,

dim. *p* *pp*

cres. *f*

strains of all its ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that

f

* Or, Tenor Solo.

harvest song Which ne-ver hath an end - ing. Oh bless-ed, thrice bless-ed, Oh blessed is that

CHORUS. *mf*
Oh bless-ed, thrice bless-ed, Oh blessed is that

CHORUS. *mf*
Oh bless-ed, thrice bless-ed, Oh blessed is that

CHORUS. *mf*
Oh bless-ed, thrice bless-ed, Oh blessed is that

p *rall.* *pp* *mf* *Gt.*

land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where

land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where

land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where

land of God, Where Saints a-bide for e - ver, Where gol - den fields spread far and broad, Where

pp *mf*
flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed, The strains of all its

pp *mf*
flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed The strains of all its

pp *mf*
flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed The strains of all its

pp *mf*
flows the crys - tal ri - ver, Oh bless - ed, thrice bless - ed, The strains of all its

pp *mf* *Gt.*

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest - song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest - song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest - song Which

ho - ly throng With ours to-day are blend - ing; Thrice bless - ed is that har - vest - song Which

ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an

ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an

ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an

ne - ver hath an end - ing, Thrice blessed is that har - vest - song Which ne - ver hath an

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

end - ing, which ne - ver hath an end - ing, which ne - ver hath an end - ing. A - men.

Ped. (8)

a Roman book (No. 2,243) printed in 1604 from plates, some few years anterior to the "Parthenia," which had hitherto enjoyed the presumed honour of being the first music-book printed from engraved plates. Of this latter work two very fine copies are shewn, exhibiting both the music and the very interesting title. An inspection of these beautiful books is recommended (Nos. 2,257, 2,258). Engraving and stamping are processes so nearly akin that probably only experts can point out the marked distinctions. Of late years it is quite evident that in the matter of stamped plate music we English have been fairly beaten by the beautiful and exact productions of the Germans; a splendid specimen of their work is shown in Wagner's latest and most prodigious bantling, the "Götterdämmerung" (No. 2,409), which, having seen, we recommend the visitor to turn immediately, and in an adjacent case inspect a couple of pages of Purcell's "Yorkshire Feast" (No. 2,397), just completed for the Purcell Society by Messrs. Novello; these pages have been produced with new material, punches, &c., and by skilled art-workmen, the result being something of which we may justly feel proud. Notice should be taken of the first book ever printed with the accompaniment (for the harpsichord or piano) printed in full; this book first saw the light in Edinburgh, and is a fine specimen of Johnson's work (No. 2,337).

Musical tablature is exhibited in too small a case to show its many interesting features. Other modifications of the ordinary notation find their places in the same section. But to notice every remarkable music-book in the exhibition would necessitate a quotation of the major part of the catalogue, containing more than 800 works. We must not, however, forget the pretty little pages engraved by J. S. Bach with his own hand (No. 2,360), and having a few manuscript emendations apparently in the old master's autograph. Nor must we omit to call attention to the exhibits of Russia, India, and other distant lands; also one meritorious piece of giant type printing from Boston, United States (No. 2,090). About a week since additional music-treasures were received direct from the Italian Government through the Foreign Office. These works, selected from libraries in Rome and generously lent for exhibition, are shown in cases by themselves, and separately catalogued in an appendix to the general music-printing class.

It is much to be regretted that the walls are not adorned with the portraits of music authors and printers; the many treasures existing in this un-exhibited class of engraving would surprise all but the initiated. The autographs of music authors too have as real and strong a claim for exhibition as those of any other branch of literature, and it was shortsighted policy of the executive not to secure ample space for the admission of these and many other kindred works. The want of elbow-room is distinctly suggested on entering the gallery, for on either hand on the floor are two glazed cupboards filled with music-books, which ought to have been shown open, had there been space. We cannot better close these brief remarks than by recommending all our readers to visit the Caxton Exhibition, catalogue in hand, and profit by such a golden opportunity as may never occur again.

THE HANDEL FESTIVAL.

As the exigencies of publication made it impossible for us to give a complete record of the Handel Festival in our last, we return to the subject now, notwithstanding that lapse of time has somewhat abated its interest. We have only to speak of the concluding performance—on Friday, June 29—whereat, in harmony with a precedent nobody is ever likely to dispute, "Israel in Egypt" was given. The attendance on this occasion could not in any sense be termed small, inasmuch as 19,455 persons passed the turnstiles; but it was remarkable as being relatively the scantiest gathering ever attracted by "Israel" at a Crystal Palace Festival. On all former occasions the great choral Oratorio has held the first place in public favour, doing so by majorities ranging from 9,000 in 1859 to 500 in 1865. This year, on the other hand, it was heard by an audi-

ence numbering 900 fewer than that drawn together by the Selection. But from this we must not form rash conclusions. The public are now accustomed to the effect of the Oratorio as given in the central transept; and moreover we may assume the existence of a growing curiosity with regard to the less-known of Handel's works, to say nothing of the important fact that the last Selection day brought together a remarkable group of soloists, whose attractive force was hard to resist. At any rate we are not justified in assuming that because "Israel" has fallen back from its leading place at Sydenham it is less in general favour than heretofore. To do so would be to suppose an eccentricity of public taste wholly unaccountable, and for a suspicion of which there is not the smallest ground.

The choral portions of the "Messiah" and the Selection were, it will be remembered, splendidly given, but no degree of excellence in any other work can be a guarantee of excellence in "Israel," where difficulties are piled upon difficulties, like Pelion upon Ossa, till the task of surmounting them, especially under such conditions as obtained at a Handel Festival, seems hopeless. No one will be surprised to learn therefore that the great choruses were not all rendered to perfection. In "He sent a thick darkness" all the voices dropped in pitch, and the true effect of one of the most remarkable examples of Handel's genius was lost. There were obvious imperfections also in "And with the blast of thy nostrils" and a few other equally difficult numbers; but the wonder was not so much that these faults should be as that they were so few. Generally speaking the execution of the choruses was an achievement of which English musicians had a right to boast in no ordinary terms, because the degree of skill requisite to produce such results without, in most cases, a single rehearsal was itself of no ordinary character. The audience expressed their satisfaction in a manner almost enthusiastic, encoring the "Hailstone" as a matter of course, and receiving all its great companions with loud and long applause. For the solos we have nothing but praise. Madame Sherrington sang the music of Miriam with power and brilliancy; Madame Wynne made her mark in "Thou didst blow with Thy wind;" Madame Patey delivered "Thou shalt bring them in" and "Their land sent forth frogs" with as much truth of expression as beauty of voice; and Mr. Lloyd made a great sensation by a vigorous and wholly admirable execution of "The enemy said," which he was compelled to repeat. On the other hand, "The Lord is a man of war," as sung by Herr Henschel and Mr. Santley, failed to win its usual encore, for a reason hardly to be found in the doings of the artists concerned. At the close of the Oratorio, "God save the Queen" was sung with wonderful effect, after which the multitude broke up with cheers for Sir Michael Costa and for the success of the Festival.

Our concluding remarks need not be extended. The result of the enterprise has again shown how deeply the love of Handel's music has struck its roots in the English people. It has again shown, moreover, to what perfection English chorals have attained; and it has encouraged us to anticipate the continuance of these triennial gatherings for an indefinite period. At a time when much in our musical life causes anxiety all this is specially reassuring, for the nation cannot go far wrong in the matter of the "divine art" which stays itself on the works of the "Saxon giant."

HER MAJESTY'S THEATRE.

THE success of Mdle. Etelka Gerster as *Amina* in "La Sonnambula" has been materially strengthened during the past month by her performance of three other characters—*Lucia*, in "Lucia di Lammermoor," *Elvira*, in "I Puritani," and *Gilda*, in "Rigoletto." Her singing, as we have already said, is so charmingly natural, and yet so perfect in a technical point of view, that we have little fear of her failure even in her most daring flights, the E flat in alt being taken with an ease which makes us almost forget the exceptionally high power of her register. But her acting also gains upon us—more perhaps as *Lucia* than as

Elvira, where in many portions she scarcely impresses us with the requisite dignity of the part, although her rendering of the music, especially of the well-known polacca, "Son vergin vezzosa," and the scena, "Qui la voce," is extremely good. Not all the excellent vocalisation of any new comer however will, we believe, bring this commonplace opera again into public favour. The day has certainly gone by when such conventional music can elicit thunders of applause from even a fashionable audience; for although the well-executed embellishments to both the pieces we have mentioned will always command a gracious recognition, the reception of the vulgar duet "Suoni la tromba," on the occasion under notice, sufficiently shows how thoroughly the public taste has changed since the production of Bellini's work in this country. Of Mdle. Gerster's singing of *Gilda*, in Verdi's opera, we must also speak in terms of the highest praise, her dramatic conception of the part however proving that she has yet much to learn before she can fully realise a character demanding much emotional power. Signor Talbo, as *Il Duca*, sang occasionally painfully out of tune; but generally the opera was well cast, Madame Trebelli, as usual, giving much prominence to the part of *Maddalena*. The subscription season terminated on the 24th ult.; but extra nights have been given until the 28th, when the establishment finally closed.

ROYAL ITALIAN OPERA.

We should be inclined to say that the only event of importance at this establishment during the past month has been the production of Nicolai's Opera, "Le Vispe Comari di Windsor;" but, as faithful chroniclers, we are bound to record that three acts of dreary music by the Duke of Saxe-Coburg-Gotha, under the title of "Santa Chiara" (appropriately indeed termed an "opera-seria"), has been placed upon the stage, but for what purpose we cannot divine. The repulsiveness of the story upon which this Opera is founded might perhaps have been rendered less objectionable had some interest been created by the work of the composer; but the sombreness of the musical colouring, relieved only by the introduction of strains light but not melodious, proved too much for the audience, and at the conclusion of the second act—during the whole of which the heroine, presumed to be dead, is lying in her coffin—many very decisive hisses were heard above the applause with which new works, whatever may be their merit, are invariably greeted. The principal singers who assisted in the mournful exhibition were Mdle. D'Angeri, Mdle. Smeroschi, M. Capoul, and Signori Cotogni and Capponi, all of whom exerted themselves with a zeal worthy of a better cause. That the Opera was played twice will scarcely perhaps cause more surprise than the fact of its being played once.

The performance of Nicolai's Opera, already mentioned, was extremely welcome, not only on account of the excessive beauty of much of the music, but because it gave Mdle. Zaré Thalberg an opportunity of proving, in the character of *Mrs. Ford*, how much more her talents can be truly estimated when she appears in parts which do not force us into comparison with maturer artists. Both in her singing and acting, powers were displayed for the possession of which few persons had credited her; and we have now little doubt that she has a brilliant future before her. The engagement of Signor Nicolini has given much strength to the tenor department, and on each appearance in his favourite characters he has been warmly received. The season terminated on the 21st ult.

PHILHARMONIC SOCIETY.

THE ninth concert, on the 25th June, included a very fine performance of Beethoven's Violin Concerto by M. Leopold Auer, and an intelligent and effective rendering of Mendelssohn's Pianoforte Concerto in G minor by Mr. Alfred Jaell, the orchestral pieces being Beethoven's "Pastoral Symphony," Dr. A. Sullivan's Overture, "In

Memoriam," and Weber's Overture, "The Ruler of the Spirits." At the concluding concert of the series, on the 9th ult., the subscribers had an opportunity of hearing Herr Joachim's "Elegiac Overture," upon the merits of which we commented when it was given at Cambridge on the occasion of the composer taking his degree of Doctor of Music at the University. Mdle. Marguerite Pommereul (who replaced Herr Wilhelmj, absent from indisposition) was highly successful in a violin solo, and Beethoven's Pianoforte Concerto in C minor was well played by M. J. Wieniawski. At the first of the concerts under notice Madame Lemmens-Sherrington, and at the second Miss Catherine Penna and Mr. Santley, were the vocalists. Mr. W. G. Cusins received a cordial mark of recognition at the termination of the performance.

MR. HENRY LESLIE'S CHOIR.

THE last of these concerts, on the 28th June, was an extra one for the benefit of the Director. The programme, although in the highest degree interesting, contained no novelty, the solo vocalists—Miss Robertson, Madame Patey, Messrs. E. Lloyd and Santley, and Herr Henschel—absorbing perhaps rather an undue share of a concert of which the principal feature should be the performance of part-music by the Choir. Mendelssohn's beautiful Hymn, "Hear my prayer," was indeed a welcome item; but the singing of Miss Robertson in the solo part afforded undeniable proof that vocal qualifications alone are not all that are required for the due interpretation of this truly religious music. The Choir was, as usual, excellent throughout the evening; and Mr. Leslie at the conclusion of the concert was recalled and warmly applauded.

ROYAL ACADEMY OF MUSIC.

THE Annual Distribution of Prizes to the students of this Institution took place in the new Concert Room of the Academy on the 21st ult., Madame Sainton-Dolby kindly undertaking the task of handing the awards to the successful pupils. After the performance of a short selection of music, Professor Macfarren, the principal, thanked Madame Dolby, who had herself, he said, been a student of the Academy, for her presence that morning, and referred to the fact of there being at present 345 pupils in the Institution, and also to the donations which had been recently received, viz., 108 guineas from the Goldsmiths' Company, 50 guineas from the Merchant Taylors' Company, and 200 guineas from the well-known firm of Messrs. Broadwood. We have only space for the names of those who gained the principal prizes, but many received bronze medals, and others high commendation from the examiners.

MEMORIAL PRIZES.

Lucas Silver Medal.—For the composition of the first movement of a string quartet: Richard Harvey Löhr.

Parepa-Rosa Gold Medal.—For the singing of pieces selected by the committee: James Sauvage.

Sternedale Bennett Prize.—Purse of 10 Guineas. For the playing of a composition by Professor Sir William Sternedale Bennett, selected by the committee: Nancy Evans.

FEMALE DEPARTMENT.

The Llewellyn Thomas Gold Medal.—For declamatory English singing: Ellen Orridge.

The Christine Nilsson Prizes.—Purses of 20 and of 10 Guineas. For the first and second best singing respectively of pieces selected by the committee: Mary Davies, Marian Williams.

Certificates of Advanced Merit (the highest honour attainable at this examination, awarded only to students who have previously received the certificate next named).—Singing: Mary Davies. Pianoforte: Margaret Bucknall.

Certificates of Merit (awarded only to students who have previously received silver medals).—Singing: Marian Williams. Pianoforte: Nancy Evans, Ethel Gould, Kate Steel. Violin: Ada Brand. Clarinet: Frances Thomas.

Silver Medals (to those who have already received bronze medals).—Singing: Amy Aylward, Kate Brand, Annie Butterworth, Ellen Orridge, Hannah Turner. Pianoforte: Fanny Boxell, Jane Burrough, Fanny Ellis, Minnie Elwell, Alice Heathcote, Kate Lyons, Jessie Percival, and Isabel Thurgood. Violin: Julia de Nolte.

HARMONY.

Certificate of Merit.—Eaton Fanning.

High Commendation.—H. Walmsley Little (Silver Medalist, 1876).

Silver Medals.—Oliveria Prescott, George Hooper.

MALE DEPARTMENT.

Certificates of Merit.—Pianoforte: Edward Morton and Tobias Matthay. Organ: Henry R. Rose.

Silver Medals.—Singing: Gordon Gooch and James Sauvage. Pianoforte: Charlton T. Speer, Alfred Luton, and Arnold Kennedy.

SCHOLARSHIPS.

Potter Exhibitioner.—Kate Steel.

Westmorland Scholar.—Marian Williams.

Sterndale Bennett Scholar.—Tom Silver.

Parepa-Rosa Scholar.—Clara Samuel.

Sir John Goss Scholar.—Ernest Ford.

Lady Goldsmid Scholar.—Ethel Goold.

Sir Francis Goldsmid Scholar.—Clara Cooper.

Professors' Scholars.—Violin: Julia de Nolte. Double Bass: Alfred Harper.

Balfé Scholar.—William Sewell.

The few words addressed to the pupils by Madame Dolby before retiring from the platform—in which she feelingly alluded to the "happy time" she spent as a student in the Institution—we need scarcely say were received with the warmest applause. Mr. Walter Macfarren conducted the musical portion of the morning's proceedings, which were brought to a close by the singing of the National Anthem. The room was crowded in every part.

SPECIAL SERVICE OF THE CHOIR BENEVOLENT FUND.

THIS praiseworthy and admirably managed Society held a Festival in St. Paul's Cathedral on the 28th June. The time chosen was, from a musical point of view, most propitious, as a large number of Cathedral choirmen who were engaged at the Handel Festival gladly gave their services on the occasion. About eighty boys and a hundred and twenty men, selected from twenty-three Cathedral Choirs, formed one of the finest bodies of voices which we ever heard under the dome. The verses and chanting of the Psalms, often the least satisfactory part of such services, were here rendered with great precision and accuracy. The Magnificat and Nunc Dimittis (Gibbons in F) were sung without accompaniment under the direction of Dr. Stainer, who conducted from the back of the lectern. The sublimity and purity of the author's harmonies were never more apparent. Goss's "Praise the Lord" was the anthem proper. "O sing unto the Lord" (Purcell) was given at the close of the prayers; and after a short but excellent sermon by Bishop Claughton, Dr. Stainer's "I saw the Lord" and Handel's "Zadok the Priest" were splendidly sung, Dr. Bridge conducting and Dr. Stainer playing the organ. Interesting voluntaries were contributed by Mr. G. C. Martin, sub-organist of the Cathedral, and Dr. Bridge, both before and after the service. Considering the remarkable excellence of the whole service, and the evident care bestowed upon all the arrangements, we were much disappointed to hear that the Charity would barely cover its expenses (which were quite small) by the amount of the offertory. Surely, as such a musical treat was provided with so much labour and with such laudable self-sacrifice of the executants, it might reasonably have been hoped that the congregation would not withhold its hand from giving liberally to so useful an object.

WE read in the *Daily News* that on the 12th ult. about one hundred gentlemen assembled at the Queen's Theatre, Long Acre, on the invitation of Mr. Cromwell F. Varley, to witness a private preliminary trial of his telephone, or musical telegraph, by means of which sounds of variable pitch can be conveyed from one place to another by electricity. The principle and the general nature of the invention are thus described by the inventor himself: "Sound of any kind is produced by agitation of the atmosphere, the pitch or tone of the sound being determined by the amount, or rate per second, of this agitation or vibration. When the pulsations follow one another slowly, however violent they may be, the resulting note is of low pitch; as they increase in rapidity the pitch ascends, each note of the scale having its own peculiar rate of vibration, the slightest divergence from which causes it to sound sharp or flat. To transmit sound by the telephone these atmospheric vibrations have to be collected and transformed into electricity, which must then be sent along a wire in waves or impulses corresponding in their number per second to the atmospheric vibrations which are proper to the particular note to be reproduced. At the distant end these electrical impulses have to be reconverted into sound, and in this process lies the most novel part of the invention, Mr. Cromwell F. Varley having found means to produce what is nothing more nor less than musical thunder." Two sets of apparatus were presented to view, one in a cellar below the floor of the theatre, where the waves of sound were collected, another on the floor or rather the orchestra above, where, through the agency of a drum connected with an electric wire, were heard the sounds resulting from the working of the machinery. In the cellar there was a keyboard, roughly resembling that of a piano, connected by a number of wires with twelve tuning-forks forming in regular gradation an octave and a half. The character of the sounds depending on the number of vibrations collected by the apparatus, the keyboard was manipulated so as to produce various tunes, which, as they were successively played, were transmitted through the medium of an electric wire. It had been intended that the tunes should start, as it were, from the Canterbury Music Hall—a distance of at least a mile—with which there was electric communication, and where there was a keyboard similar to that at the Queen's Theatre; but in consequence of atmospheric derangement—a disadvantage to which the telephone seems to be very liable—it was found necessary to play the keyboard in Long Acre, the result being, however, that the tune traversed twice the distance that it would otherwise have done, being repeated after its double journey. After a brief history of the invention from the lips of Mr. J. C. Bennett, the practical illustrations commenced by the production, in perfectly audible tones, of the familiar air of "Where, and oh where, is my Highland laddie gone." The sounds reproduced were certainly not of the sweetest kind, but the interesting and important fact was that they were there. They were a little grouty and nasal, but they were real, and the result was hailed with loud cheers. Next came "The last rose of summer," the sounds, which somewhat resembled those of an oboe, being an improvement on the preceding ones, and some of them being positively agreeable. "Home, sweet home" proved still more successful, and the air of "Cluquet" also came out well. Mr. Cromwell F. Varley being absent in consequence of indisposition, his brother, Mr. Frederick H. Varley, then came forward, and after apologising for the defects of the performance, owing, as he intimated, chiefly to the cause before mentioned, and saying that the inventor hoped to be able to reproduce speech, remarked that the fact that sounds might be transmitted had been clearly proved. Most of the visitors afterwards inspected the apparatus in the cellar below, and examined it with great interest, paying special attention to the mode in which the vibrations were collected before being transmitted through the electric wire.

THE fourth Annual Meeting of the London Church Choir Association was held on Tuesday evening, the 10th ult., at the Cannon Street Hotel. In the unavoidable absence

of the Rev. W. C. F. Webber, President of the Association, the Rev. T. C. Shepherd, Clerical Secretary, was voted to the chair. Mr. Murray, the Choirmaster of the Association, read the balance-sheet, which showed there was £12 in hand. During the meeting votes of thanks were tendered to Mr. J. Blockley, Dr. Bridge, Mr. W. S. Hoyte, and Mr. E. H. Birch for their contributions to the music of the service of the festival held at St. Paul's Cathedral in October, to Dr. Bridge for presiding at the organ at the festival held at Westminster Abbey in June last, to the Dean and Chapter of St. Paul's and the Dean of Westminster for the use of the Cathedral and Abbey, and to Mr. J. Weston and the stewards generally. Three guineas were voted to the Police Orphanage. Thanks were also accorded to Mr. Murray, the Rev. T. C. Shepherd, and to Mr. Bent, Acting Secretary. Mr. Murray, in reply, said that from four choirs the Association had grown into the present large dimensions in the course of five years, and that it had been the means of the production of four of the finest anthems of modern times.

An interesting Concert was given by the members of the Choir of St. James's, Hampstead Road, in aid of their fund, on the 20th ult., at the Athenæum, Camden Road. Among the artists who kindly gave their services were Mrs. Weldon, Miss Janet Clayton, Mr. Thurley Beale, Mr. Sidney Barnby (of St. Paul's Cathedral), Mr. D'Arcy Ferris, and Mr. Vitton. Professor Nicholson, of Leipzig, was the solo pianist. The Messrs. A. C. and W. Rawlings added much to the pleasure of the evening by their very clever hand-bell chiming. An unusual item in the programme was the recitation of a poem of forty-four lines by an infant three years old, which elicited much kindly applause. Mr. Frank Adlaw, who acted as accompanist and contributed a piano solo, exhibited considerable skill. Messrs. John Brinsmead and Sons kindly lent one of their patent grand concert pianos for the occasion. The concert was under the direction of Mr. A. H. Crowest, the choirmaster of St. James's.

The success of Mr. R. Blagrove's ten Concertina Concerts at the Royal Academy of Music, the last of which was given on the 19th ult., amply justifies the spirited promoter of these entertainments in introducing this instrument still further as an exponent of the chamber-music of the great masters. Whilst these concerts were merely experimental, Mr. Blagrove could scarcely be expected to do more than attempt movements from the standard compositions; but we may anticipate that the programmes in future will contain entire works; for there is no reason why amateurs should be led to imagine that only those portions are selected especially suited for the Concertina. We may also take the opportunity of alluding to the excellent pianoforte performance of Mrs. R. Blagrove, whose refined and intelligent rendering of classical music has been a marked feature in the concerts.

THE South Norwood Musical Society brought its twelfth season to a close on the 9th ult. with a Concert in which a selection from Ellerton's "Paradise Lost" formed the chief item. The solo music was sung by Miss Jessie Royd, Miss Bawtree, Mr. C. Chilly, and Mr. H. C. Thomas in a thoroughly satisfactory manner, especial praise being due for the rendering of "Ye that in waters glide" (Miss Bawtree), "Must I then leave thee, Paradise?" (Miss Royd), and the two quartetts. During the season just terminated the Society has also performed Gade's "Crusaders," Mendelssohn's Forty-second Psalm and "Hear my prayer," Benedict's "Legend of St. Cecilia," Weber's Mass in G, Mendelssohn's "First Walpurgis Night," and miscellaneous selections. The concerts have been conducted by Mr. W. J. Westbrook, Mus. B., Cantab., and Miss Wheeler has officiated as accompanist.

THE Grosvenor Choral Society's sixty-fifth Monthly Concert, given at the Grosvenor Hall on the 20th ult., consisted of a miscellaneous selection, including the part-songs, "Softly fall the shades of evening" and "The Sailor's Song" (Hatton), "Since first" (Ford), "Ave Maria" (Smart), "You stole my love" (W. Macfarren), "The dawn of day" (Reay), "There is a garden" (J. G.

Callcott), and "The Mice in council" (Filby), the latter receiving an encore. The Andante and Allegro from Mendelssohn's Sonata in B flat, for violoncello and piano-forte, were excellently played by Messrs. Finzi and J. G. Callcott. The solo vocalists were Miss M. Turner, L.A.M., Miss Kate Reed, Mrs. Leonard Hughes, Mr. Gabriel Thorpe, R.A.M., Mr. A. Baxter, and Mr. Henry Baker. Mr. J. G. Callcott conducted.

A SUCCESSFUL Service and Organ Recital was given at St. Mary's Church, Haggerstone, on the 24th ult., under the direction of Mr. C. J. Frost, Mus. B., Cantab., the organist of the church. The choir was assisted by members of the West Hackney Parish Church Choir, and numbered between forty and fifty voices. The Service was Prout in F; the Anthems were Gounod's "Send out Thy light" and Beethoven's "Hallelujah to the Father." The Recital included Mendelssohn's Third Sonata in A, Bach's A minor Prelude and Fugue, Smart's Fantasia in G major (with Choral), Lemmens's Storm Fantasia, and a Fantasia in C minor, and Postlude in G minor, by the Organist. An Aria, "I will lay me down in peace" (also from Mr. Frost's pen), was tastefully sung by one of the choir-boys. Mr. Frost's playing was much appreciated by a numerous audience.

THE new building in connection with the Royal Normal College for the Blind was opened by the Princess Louise on the 12th ult., when an excellent Concert was given, under the direction of Mr. F. J. Campbell, the Principal of the College. The meeting was addressed by the Duke of Westminster, Sir R. Alcock, the treasurer, and Mr. F. J. Campbell, who earnestly advocated the claims of the Charity. The institution is, unfortunately, still heavily in debt—nearly £7,000 being required to meet the liabilities—but it is hoped that, when the objects of the undertaking become more generally known, the efforts of those who have interested themselves so warmly in promoting this noble work will be supported as they deserve.

At the Half-yearly Examination held on the 4th and 5th ult. at the College of Organists, the first-class certificate of Fellowship was obtained by the following five gentlemen: Mr. H. J. Brookes (Norwich), Mr. C. Chambers (Newcastle-on-Tyne), Mr. Gritton (Dorking), Mr. J. Loaring (Bradford), and Mr. N. S. Trego (London); and the second-class certificate of Associateship by four others. The Board of Examiners on the occasion were Dr. J. F. Bridge, Mr. Charles J. Frost, Mus. B., Mr. C. Warwick Jordan, Mus. B., Mr. E. M. Lott, Mr. C. E. Stephens, and Mr. E. H. Turpin.

We are informed that Mr. W. Pyatt has engaged the following artists for his autumn tour: Mrs. Osgood, Miss Orridge, Mr. Sims Reeves, Mr. Santley, Mr. H. Nicholson, and Mr. Sidney Naylor; and that the places visited will comprise Northampton, Sheffield, Edinburgh, Glasgow, Newcastle-on-Tyne, Stockton-on-Tees, Manchester, Burnley, Liverpool, Birmingham, Leicester, Bradford, Leeds, Nottingham, Blackburn, Derby, Bristol, Plymouth, and Exeter, commencing at the first-named town on September 25, and concluding at the last on November 12.

We are informed that 1,118 candidates presented themselves at the recent Local Examination in Music in connection with Trinity College, London. This is by far the largest number known to have entered for any single musical examination in the United Kingdom—perhaps in the whole of Europe. The adjudicators of the prizes are Sir Julius Benedict and Sir John Goss; and the general certificates will be awarded by the Academical Board, meeting at the College, in Weymouth Street, W., under the presidency of the Warden.

We have every reason to believe that Mdle. Titiens, although still an invalid, is progressing favourably. Reports have been circulated that she would appear at Her Majesty's Theatre once more during the season; but not only have these proved unfounded, but the engagement of Mdle. Albani at the approaching Gloucester Festival makes us fear that it will be some time before she reappears in public.

REVIEWS.

The Organ: its History and Construction, by Edward J. Hopkins and Edward F. Rimbault, LL.D. Third edition. [Robert Cocks and Co.]

It would be altogether superfluous either to commend or to recommend a work so long and so favourably known to all lovers of the organ as the present. From the time of its first publication more than twenty years since it has been recognised as the standard authority for everything pertaining to the mechanism and construction of the organ. All that is needful now is to call attention to the publication of the third edition. Not having the earlier editions before us for comparison while we write, we are unable to say precisely what alterations have been made; but we learn from Mr. Hopkins's preface that the entire work has been thoroughly revised, and that many important additions have been made to the specifications of organs given in the appendix. To many amateurs this will be the most interesting part of the volume. The complete list of stops of 342 different organs is given, and these specifications are brought down to so recent a date that we find details, for example, of the new organ in the Westminster Aquarium, and even of the one now being built for the new Public Hall, Glasgow, by Mr. Lewis. It is of course inevitable that there should be a few omissions and errors in such a large number of specifications; and we call attention to two which we have noticed, not for the sake of finding fault, but that they may be set right in the fourth edition. The description of the organ in St. John's College, Cambridge (Specification 284), is certainly not correct now, whatever it may have been when the first edition was published. The writer of this notice played on the organ a few months ago, and can therefore say positively that it has not, as stated, manuals to FFF, and one stop of open pedal pipes. It is a complete three-manual CC organ, with a large independent pedal of several stops. We are surprised also not to find among London organs that in Union Chapel, Islington—a far more complete instrument than many of which specifications are given. The wonder is, nevertheless, not that some mistakes should occur, but that, with such a subject, they should not be far more numerous than they are.

The Growth and Cultivation of the Voice in Singing, by Madame St. Germaine. [J. B. Cramer and Co.]

THE author of this book is Professor of Singing at the Crystal Palace School of Art; and if we may judge from the lucid manner in which she states her theories upon voice-cultivation, and her very excellent remarks upon the mission of a true artist, as distinct from a mere warbler, she is in every respect fitted for the position she holds. We have seldom indeed within so small a compass met with so many truths, and only regret that our space will not allow us to transfer some of her very clever observations upon the art of teaching to our columns. One, however, we cannot refrain from quoting. Speaking of the distribution of light and shade in painting, or as the Italians term it, *chiaroscuro*, she continues thus: "Just so it is in the sister art of singing. Performers must not be satisfied with singing correctly; they must sing feelingly and avoid monotony; in order to do this they must strive thoroughly to understand and rightly interpret what they sing." No doubt all this has been said before; but, considering that the amateurs who are guided by this maxim are the exception rather than the rule, it is evident that it cannot be said too often.

The Music Pupils' Register. Designed principally for the use of Schools and Elementary Pupils, by Jacob Bradford, Mus. B., Oxon. [Simpson and Co.]

If Mr. Bradford could persuade every musical professor to be as systematic in his teaching as he appears to be himself, we have no doubt that his "Pupils' Register" would prove of much service; but we doubt whether the daily routine which he sketches out—"1. Scales; 2. Exercises; 3. Catechism; 4. Pianoforte"—is ever strictly

adhered to, even in schools and colleges, certainly not with elementary pupils in private families. In the preface to his little book the author says, "Seeing that minutes are of importance whilst teaching, this little book has been issued, in the hope that the efforts of the music-master may be assisted, and the musical studies of the pupil encouraged." Both these objects are most laudable, and we bear willing testimony to the manner in which the design has been carried out in the Register. One side of the book is devoted to "Work to be done," which is to be filled up by the master at each lesson; the other side is a record of the time given to practice by the pupil during the week, which is to appear in the handwriting of the "Pupil, Parent, or Monitor." As we have said, wherever such method prevails we cordially recommend Mr. Bradford's book, and freely accord him thanks for drawing attention to the subject.

The Sequential System of Musical Notation, by William A. B. Lunn. New Edition. [E. W. Allen.]

THIS new edition of the "Sequential Notation" shows, for the first time, the application of the system to *instruments*, the author having hitherto contented himself with the improvement of *vocal* tuition. The peculiarity of the Sequential Notation is that, in its vocal as well as instrumental method, it uses a staff, in the vocal method of *two*, and in the instrumental method of *three* lines; which staff contains exactly an octave, other staves or ledger-lines being drawn above or below. The vocal staff is for seven notes, the instrumental staff for twelve, seven only appearing according to the key. The vocal staff is for *relative* sounds, the instrumental for sounds *absolute* and fixed. To vocalists and instrumentalists alike, all keys are equally "natural;" and sharps or flats are only known to performers of either kind as notes *out* of the key. In the present edition the system is minutely explained in both its aspects; and two well-engraved specimen-plates convey an excellent idea of how the notation will appear when sung or played from.

The Canticles of the Church, arranged to Gregorian Tones by J. Stainer. Fourth Series. (Novello, Ewer and Co.), will neither require detailed criticism nor recommendation from us. Dr. Stainer's name is in itself a sufficient guarantee for the excellence of the arrangements, while of the tones themselves it is difficult, if not impossible, to say anything new. By choirs where it is the custom to sing the Canticles to Gregorian music these settings will be heartily welcomed.

Magnificat and Nunc dimittis in B flat, by Hamilton Clarke. [Novello, Ewer and Co.]

MR. CLARKE'S service is clever, and in parts effective; it is also commendably free from conventional phrases. But the composer in his efforts to be original and to avoid commonplace, sometimes uses progressions which we cannot approve of, and which we think sound very harsh; as examples whereof we may quote the following:—

Page 6.

hol - pen His ser - vant

Page 9.

de - part in peace, ac -

We do not think that either of these passages (and others might be given) will commend themselves to general favour.

A Morning Service, composed by I. De Bock Kennard. [Novello, Ewer and Co.]

THIS little Service is a fair specimen of a very numerous class. Mr. Kennard has a zeal, but not according to knowledge. We see here evidences of real musical feeling, but also, alas! no less clear evidences of very imperfect musical culture. Not only are many of the progressions awkward, but we find such things as doubled leading notes (p. 3), a seventh which is neither prepared nor resolved (p. 5), and consecutive octaves and fifths (pp. 2 and 9). To attempt to compose without a proper study of harmony is just as useless as to attempt to write French or German without studying the grammar of the language. That we have not put Mr. Kennard's Service aside (as we do the majority of incorrect compositions) without a word will, we hope, be taken by him as a favourable sign. If he will study composition he may be able to write something of real value.

Missa Seraphica; the Office of the Holy Communion, set to original music by Arthur Henry Brown. [Novello, Ewer and Co.]

BEFORE proceeding to speak of the musical merits of Mr. Brown's Communion Service, we would remark upon the significant fact that the composer has entitled his work a "Mass." We presume that it is intended for use in highly developed Ritualistic churches, not only from its name, but from the fact that it contains settings of passages which are not to be found in the "Book of Common Prayer," and which are, we think, not likely to be sung in most churches. Such are the hymn "O Salutaris" and the "Domine non sum dignus," both of which are from the Romish Missal. Again, it strikes us as rather novel to find a double setting of words for the Agnus Dei, not only those being given with which we are familiar, but a supplementary version for "Mortuary Celebrations" (which is, we presume, the Ritualistic name for a funeral service), "Grant them rest; grant them eternal rest"—a translation, of course, from the Roman Catholic "Missa pro Defunctis."

We mention these matters, not in a fault-finding spirit, because we have nothing whatever to do in these columns with any doctrinal questions, but merely that our readers may know exactly what to expect in Mr. Brown's Service, which contains in all thirteen numbers. These are an Introit, "Like as the hart," a Kyrie, Gloria tibi, Gratias, Alleluia, Credo, Sursum Corda, Sanctus, Benedictus, O Salutaris, Agnus Dei, Domine non sum dignus, and Gloria in excelsis. A few of these are so short as really to give no scope to a composer; but in the more developed numbers Mr. Brown has been very successful. The Credo, the Agnus, and the Gloria in excelsis are all good; and, while thoroughly effective, present no difficulties to the singers. For the other movements we care less, excepting the Kyrie, which is ingeniously treated, the melody being given for the different responses in all the voice-parts in turn, with varied harmony and counterpoint at each change. We ought to add that a considerable part of the service has a free organ accompaniment. We should like in conclusion to ask the meaning of a sign which we have never met with before. In the Credo before the words "And the life of the world to come" (p. 7.) we find this mark ✠ both in the voice-parts and in the accompaniment. Will Mr. Brown, or some other of our readers, kindly inform us what it is, for we have not the slightest idea.

The Wycliffe Canticles, by John B. Gausby. [Novello, Ewer and Co.]

THIS little book consists of a selection of passages of Scripture arranged for chanting, and set to appropriate chants. The system of pointing is one which appears to us on the whole the best and simplest—that of placing bars between the words or syllables corresponding exactly to the bars of the music. There are fifty-one passages given; the pointing is in general good, and the chants are mostly well-known and standard compositions. The book also contains eight settings of the Sanctus, and a few short Introits.

The North Coates Supplemental Tune-Book. Hymn-tunes composed by the Rev. T. R. Matthews, B.A.

Benedictus in E, for four voices, or for voices in unison. Composed by the Rev. T. R. Matthews, B.A. [Novello, Ewer and Co.]

THE psalm-tunes of Mr. Matthews, without showing any very striking originality, are sufficiently above the average of such compositions to merit a word of sincere commendation. This we give with the more pleasure, because the large majority of new psalm-tunes sent us for review are so absolutely colourless—neither good nor bad, but mere collections of chords—that we find it quite impossible to say anything at all about them, and therefore put them aside without notice. Mr. Matthews possesses a pleasing and natural vein of melody; his tunes are harmonised in an easy and singable manner, and have for the most part the invaluable quality of "go" about them; and if here and there we meet with a slight reminiscence, we are not inclined, in a psalm-tune, to be too hard upon the writer on that score, but are rather reminded of the saying of a popular composer, when a reminiscence was pointed out to him in one of his works, "Well, what's a man to do? There are only eight notes in the scale!" The fact that we have seen several of Mr. Matthews's tunes reprinted in other collections is a sufficient proof that they are appreciated, and we can fairly say that the recognition is deserved.

In the Benedictus we think the composer has been less successful; the music flows on in a quiet melodious manner, and will be found very easy to sing, whether in four parts or in unison, but it possesses no very striking feature.

A Collection of Original Musical Settings to the Sanctus and Responses to the Commandments, edited by Nicholas Heins (Weekes and Co.), contains some very good settings, and some very indifferent ones. Among the contributors are Sir F. A. Gore Ouseley, Dr. Steggall, Dr. E. G. Monk, Mrs. Mounsey Bartholomew, Mr. Henry Leslie, Mr. Townshend Smith, Rev. W. D. V. Duncombe, &c. As the music is intended for "congregational use," we should venture to doubt whether Mr. Duncombe's clever Sanctus (p. 8) is suited for its purpose. However adapted for a trained choir, we doubt whether a piece beginning in F, going almost immediately into D flat and G flat, and then in one bar back to C major, can be described as "congregational."

The Earth is the Lord's. A short, easy, full Anthem for Harvest Festivals, by Albert Lowe. [Novello, Ewer and Co.]

IF to Mr. Lowe's description of his anthem as "short and easy" we add the words "melodious and pleasing," we shall, we think, have said all that need be said about it; it is a very fair specimen of a style of composition which is becoming increasingly popular in our churches. There is one progression in it, which occurs in the opening phrase, to which we should take exception, where the chord of the sixth on B (in the key of C major) is followed by the chord of F major; the effect produced is, to our ears at least, not pleasant.

Lord, how are they increased. Anthem, composed by Hamilton Clarke. [Novello, Ewer and Co.]

THE present anthem, which, as compared with the majority of such compositions, is of somewhat unusual extent, is evidently designed both for a large and a good choir, the last two movements being written for an eight-part chorus. The opening in E minor seems to us rather weak, the same phrase being given in succession to each of the four voices without any counterpoint in the other parts. From the entrance of the full choir, however, on the third page, the music improves, and the last part of the movement shows considerable musical feeling. It is succeeded by a bold fugue, "Many one there be," which leads to an eight-part chorus, "But thou, O Lord, art my defender," containing some good part-writing. The concluding chorale, "I did call upon the Lord," is also in

eight parts; but we think Mr. Clarke runs some little risk in leaving it without accompaniment. Unless in the hands of a very good choir, the pitch would be likely to fall, in which case the entry of the organ pedal at the end would have an effect the reverse of agreeable. We can recommend the anthem for those choirs that can manage it; but it is not particularly easy to sing well.

Six Short and Easy Anthems, by Frederick Iliffe, Mus. Bac., Oxon., Book II. (Novello and Co.) This set of anthems is a continuation of the series of six which we reviewed some time since in the *MUSICAL TIMES*. We can only repeat what we said on that occasion—that Mr. Iliffe knows how to make his music easy without making it either poor or dry. We consider the second series quite equal to the first. Our own favourite is No. 9, "Fret not thyself because of the ungodly," which displays much feeling, but all are so good that opinions will no doubt differ as to which is the best. We can warmly recommend them. By the way, Mr. Iliffe, is not the A in the alto in the last bar but one of the first page of No. 7 a misprint for G? We certainly think so.

Short Pieces for the Organ; edited by W. Spark, Mus. Doc. Books 5 and 6. [Ashdown and Parry.]

It may be said of these arrangements, as of many others, that their design is better than their execution. It is certainly well to provide organists with easy pieces, as opening or middle voluntaries, not occupying more than two or three minutes each in performance; but in making his selections Dr. Spark ought to bear in mind the original intentions of the various composers, and these he sometimes appears to overlook altogether. In the two books now before us we find some very astonishing things. For example, at page 4 of Book 5 is given an "Andante grazioso" by Dussek, said to be "from the pianoforte works," and so it certainly is—a long way from them. It is a fragment; that is to say, the beginning and end of the Rondo from his Sonata for Piano in G (Op. 35, No. 2), which in the original is not an "Andante grazioso" at all, but a "Molto allegro." It is, to say the least of it, taking a great liberty thus to alter entirely the character of a composition. Again, in Book 6 we find a "Larghetto" by Weber, which is the sixth of his variations on "Vien qua, Dorina bella" detached from its context, and thus rendered meaningless, and with four bars (we presume from the pen of the editor) tacked on at the end! The last piece in this book, entitled an "Andante sostenuto," by Mendelssohn, is a preposterous concoction from the "Dix-sept variations Sérieuses," including the theme, the tenth and fourteenth variations, and the last few bars of the coda, which, being in their original form utterly unsuited for the organ, have been stretched upon the Procrustean bed of the editor till they are distorted almost beyond recognition. Many of the other pieces are not so badly treated as those we have named; but we are much surprised that a musician of Dr. Spark's standing in the profession should allow his name to be associated with proceedings so inartistic as those which we have pointed out.

Six Original Pieces for Harmonium or Organ, by Michael Watson. [C. Jefferys.]

By "organ" we presume Mr. Watson means "American organ," because these pieces, it may be said at once, are quite unsuited for the "King of Instruments." Moreover, Mr. Watson has so clear an idea of the capabilities of the harmonium that it would be an insult to his common sense to suppose him not to know that, while an organ piece may often be rendered effective on the harmonium, the converse will very seldom be the case if the specialties of the latter instrument have been properly taken into account by the composer.

Of musical literature for the harmonium the supply is very small. In most cases players have to content themselves either with pianoforte pieces or with those nondescript arrangements "for organ or harmonium" which, in attempting to serve both, become useless for either. We therefore cordially welcome Mr. Watson's *Six Original*

Pieces. They are written in the ordinary forms of modern drawing-room pieces, and make no pretensions to the classical. Without displaying any very decided originality, they are melodious and pleasing, while they are effective without undue difficulty. The treatment of the stops, also, which is carefully marked throughout, is judicious, and shows that Mr. Watson thoroughly understands the peculiarities of the instrument. We must also commend his wisdom in writing for only a moderate-sized harmonium (with four rows of vibrators), instead of relying for his effects on stops but rarely to be met with. In only one case do we differ from him. In the March (No. 5) he has directed the "Expression" stop to be put in when the "Grand Jeu" is drawn. This we think a mistake. We hold that the "Expression" should *invariably* be used, except when the harmonium is intended to imitate the passionless tone of the organ, which is not the case here. We recommend these pieces to harmonium players as a useful addition to their limited *répertoire*.

A Collection of Organ Pieces; composed by Charles Joseph Frost. [Novello, Ewer and Co.]

The present volume, containing 120 pages of large oblong folio, is precisely one of those publications which presents the most difficulty to a conscientious reviewer. On the one hand, there is so much sterling work in it, and so much care has evidently been expended upon it, that it would be not only cruel but really unjust to the author to condemn it; but on the other hand there is so little real individuality about it, and some of the twenty-four numbers of which it consists are so very dry, that one cannot unreservedly commend it. We are inclined to think that the fairest judgment we can pass upon the work is to express an opinion that Mr. Frost has very little to say, and says it very nicely. It is in the shorter numbers of the work that we consider him most successful, such, for instance, as the Prelude, p. 20, the Allegro maestoso, p. 31, or the Preludes, pp. 34 and 94; the longer and more elaborate pieces are too frequently very diffuse, the subject matter not being interesting enough to reconcile us to their length. This is especially the case with the Sonata in A minor, which occupies twenty-seven pages, several of the themes of which are decidedly pleasing, but which, as a whole, suffers terribly from prolixity. The volume, nevertheless, contains many numbers which organists will find useful as voluntaries.

Andante in A flat major for the Organ; composed by W. S. Hoyte. [Weekes and Co.]

This pleasing movement, though not of any striking originality, is likely to find favour with organists. It is smooth and flowing in character, and demands neither an unusual amount of execution in the player, nor an exceptionally large instrument for its proper performance. In its style it approximates more nearly to the better class of French organ compositions than to any other school. There is only one point in it which we do not like, the "false relation" at the end of the first line of page 3, the effect of which is to our mind decidedly unpleasant.

Joyous Thoughts. Scherzo for Piano, by Alice Hart. [Duff and Stewart.]

If this little sketch were at all difficult, the key, B flat minor, would frighten the majority of amateurs; but, although marked "Vivo," the passages will trip off easily enough, even when set in motion by only moderately trained fingers. The theme is attractive, and treated with musicianlike skill throughout; the subject in the tonic major, with the melody in the left hand, is excellent as a contrast; and praise is due for the absence of any unduly complicated harmonies. We think it a pity that the conventional arpeggios should have been so freely introduced in a piece which would have sufficiently suggested "joyous thoughts" without them; but we presume that they have their mercantile value. In kindness to the composer we may mention that nine out of ten amateurs will play A natural in the bass of the seventeenth bar, page 4.

Home, sweet Home. Transcription for the Pianoforte, by Aloys Hennes. [Enoch and Sons.]

WE should be very glad if composers would more accurately describe their works upon the title-pages. Thalberg does not term his Fantasia upon "Home, sweet home" a "Transcription;" and why then should Aloys Hennes so name a "Rêverie" or "Meditation" upon the same theme, more especially when the subject is not once given in its simple unadorned beauty? As an air with variations the piece should find a ready acceptance; for, although possessing no claim to originality of treatment, the passages are graceful and refined, lie easily under the hands, and are sufficiently sympathetic with the character of the melody to fall pleasantly on the ear. The fingering too will be found an assistance to amateurs, who, although not much advanced, may rest assured that they will encounter no formidable difficulties.

Gavotte in E minor, for the Pianoforte, by E. Silas. [Ashdown and Parry.]

JUDGING from this specimen, Mr. Silas seems to possess a very decided talent for the composition of the old dance-music; and although in the present day we are inundated with similar pieces, a Gavotte such as the one before us must be always welcome. It is something to say that the opening theme strikes us as being extremely original, and that the subject, in the tonic major, is not only refreshing by contrast, but very melodious and characteristic. The majority of the modern Gavottes, Bourrées, Sarabandes, &c., are so thoroughly conventional that Mr. Silas has a right to congratulate himself upon producing a composition which does not rely wholly upon its antique form as a recommendation.

Caprice à la Gavotte, pour le Pianoforte, par C. J. Duchemin. [B. Williams.]

THE admirers of the old dance-tunes, upon which some of our best composers have exercised their talents, are not likely to complain that the supply falls short of the demand. Reviewers, however, who are constantly called upon for their judgment upon these works, kindly as they may feel disposed, have a hard task before them; for where the family likeness is so strong it becomes somewhat perplexing to seize on any special characteristics upon which to comment. The composition before us is no exception to this rule. The form and spirit of the Gavotte have been well caught by the composer, the second subject, in the subdominant, being more tuneful even than the principal theme; but it would puzzle us to say that any point deserves more than the ordinary praise due to satisfactory workmanship. Being essentially a Gavotte—and a very simple and unpretending one too—we see no reason why it should be termed a "Caprice à la Gavotte."

Polonaise, for the Pianoforte, composed by Edward Hecht. [Novello, Ewer and Co.]

THE composer of this Polonaise has already shown not only that he is an accomplished musician, but that he has thoroughly mastered the scholastic drudgery necessary to be passed through before aspiring to the position of a composer. But when the end has been attained, we care not for any display of the means by which it has been arrived at; and yet that the "Polonaise" form has been used in the composition before us as a peg upon which to exhibit specimens of the author's theoretical knowledge no unprejudiced person can doubt. We say this with less hesitation because we have awarded well-deserved praise to many of this composer's works, every one of which indicates a very decided creative talent, and we should be sorry indeed if he were to desert the path he has so successfully chosen. Advanced pianists will find some excellent practice in the "Polonaise," which has a well-marked principal theme; but a want of what musicians term "repose" will be felt both by player and listener which can scarcely be compensated for by the artistic workmanship displayed throughout the piece.

Four Album Leaves, for the Pianoforte, composed by R. F. Dale. [Novello, Ewer and Co.]

THESE four pianoforte sketches, although unequal in merit, show a commendable desire to escape from mere commonplace; but in attempting to be original the composer occasionally becomes merely eccentric. No. 1 we care less about than its companions; but No. 2, in spite of the wide skips, which would tax the powers of an amateur to play correctly, has much merit. No. 3, an Andante, in F minor, is cleverly written and melodious; but surely the manner in which the two hands occasionally jostle each other can scarcely be said to add to the beauty of the passages. In No. 4 we have a good specimen of Mr. Dale's power of writing freely for both hands, the passages being less laboured than many in the preceding numbers. These "Album Leaves" seem to prove that something more than graceful trifles may be expected from their author.

Sweet and Low. Song. Words by Alfred Tennyson, D.C.L.

I arise from dreams of thee. Song. Words by Percy B. Shelley.

A New Year's Burden. Song. Words by Dante Gabriel Rossetti.

Music composed by Florence A. Marshall.
[Novello, Ewer and Co.]

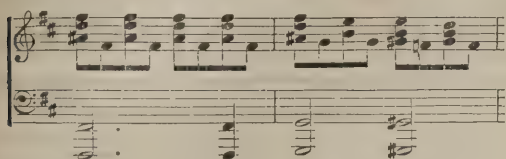
NONE but those whose business it is to make themselves acquainted with the various so-called "new" songs which are continually issuing from the press can have the least idea of the quantity of commonplace inanity and twaddle which in these effusions is mostly offered to the public. The general recipe for the manufacture of a new song is somewhat as follows: take a commonplace phrase of eight bars—if after the style of Balfé, so much the better; follow it by a second phrase, also of eight bars, modulating into the dominant; return to the original key, with an allusion to the sub-dominant, and conclude with another eight-bar phrase; accompany with well-worn arpeggios, and season to taste with Italian phrases, "con espressione," &c. It is no exaggeration to say that a large proportion of new songs are constructed on this model; our readers will therefore not be surprised that many which are sent to this journal for review are never noticed at all.

It is with the more pleasure that from time to time the reviewer is rewarded by the discovery of a few gems in the middle of the heaps of rubbish which it is his duty to peruse. Now and then he finds songs which do contain something fresh in their ideas, and which are written with true musical feeling. Such are the three songs now under notice, which we may say at once strike us as being very far above the average. We do not know whether the composer is an amateur; but if she be, she displays an amount of skill which very few amateurs possess. Excepting one passage of accompaniment in "I arise from dreams of thee," of which we shall speak presently, we find only highly finished workmanship, while the melodies throughout are graceful, pleasing, and for the most part free from reminiscences.

"Sweet and Low" contains the only exception to this remark. The rise from the third to the sixth of the scale (in the third and fourth bars of the melody) is identical with that in Mr. Barnby's setting of the same words; the harmony is also similar; but the resemblance is only for two notes, and is in all probability accidental. The whole song is very charming; the rocking figure of accompaniment in the left hand is well sustained, and the modulations are well managed. We especially like the changes of harmony on the word "sleep" (page 4, line 2) and the effect of the augmented common chord in the last bar of page 3, line 3.

"I arise from dreams of thee" pleases us as a whole even more than the song just noticed. We think it a pity that the composer has (in Italian fashion) given only one note to the first two syllables of the words; this, however, singers can easily alter. The middle portion (*agitato*) of this song is particularly good. There is one passage in

the accompaniment (as mentioned above) that is clumsy and needs reconsideration:—



We would also ask whether in the last line of the last page, at the first bar, the lower G of the second minim in the bass is not a misprint for A? We mention these matters not captiously, but because the song is so very good as to deserve making as perfect as possible.

"A New Year's Burden," while perhaps the most original of the three songs, is, to our thinking, hardly so attractive as the other two. This, however, is simply a question of individual taste; and it is by no means impossible that some singers may prefer it to its two companions. In any case, it is excellent music. If these three songs are to be taken as fair specimens of what Mrs. Marshall can do, we shall be happy to meet with some more music from the same pen.

[E. J. Whateley writes to say that her tune in the "Christian Hymnal," with which we found fault in our number of last February, was an unauthorised and inaccurate arrangement, for which the editor was alone responsible. We gladly transfer our blame to the right quarter.—*Ed.* MUSICAL TIMES.]

FOREIGN NOTES.

THERE is but little of general interest to be recorded in these columns during this stagnant season of the year, when operatic establishments abroad are closed for the usual long vacation, and concert undertakings generally are more or less influenced by the elevated state of the thermometer in the choice of, and the artistic interest attaching to, their respective performances. There is no vacation, however, for the exigencies of modern journalism, and, notwithstanding the present scanty supply of special topics for the purpose of comment and criticism, the musical press tenaciously holds to the famous device of Galileo: "E pur si muove." Nor is this fact without its decided advantages. The period of comparative inactivity in matters musical offers a fit opportunity for instructive retrospective views upon the work accomplished in the course of the past campaign, while at the same time space is allotted to valuable contributions bearing upon the art for which during the height of the season no room could be found. Thus in the number of foreign journals received during the past month we find an unusual proportion of well-digested essays of the class referred to, which almost makes us wish to see the present "barren season" more protracted still, and which quite compensates for the mass of ephemeral criticism which a more active period necessarily carries in its sway. We shall not fail, when opportunity occurs, to communicate a translation of these articles to our readers.

Referring once more to the performances in connection with the recent meeting of the Allgemeine Deutsche Musik-Verein at Hanover, mention should be made of the representation, extending over four successive evenings, of Goethe's "Faust," with the incidental music by Lassen, a work which in its complete form had only once before been performed some time ago at Weimar. In view of the costly and ostentatious representations at Bayreuth last year of "Der Ring des Nibelungen," which likewise occupied four days, the tardy justice thus rendered to one of the greatest masterpieces of all ages becomes the more conspicuous. The German press is unanimous in its praise of the very artistic and liberal manner in which the drama was placed on the stage, presenting as it does, especially in its second part, a series of difficulties which would seem to be almost insurmountable. In estimating

the importance of this event the fact should also be taken into consideration that from a financial point of view a representation of this kind must always remain a failure.

Franz Liszt, who has long since retired from the sphere of active *virtuosi*, has greatly added to the long list of his enthusiastic admirers by his exceptional appearance at the pianoforte, both on the occasion of the above meeting at Hanover and latterly also at Jena. The fascination which this unique artist exercised of old upon his audience seems to have increased rather than diminished, if we are to judge by the reports published in some of the German papers.

According to the *Signale* the members of the *personnel* of the opera at Graz are setting a good example. It appears that the receipts of this institution have of late shown a considerable falling off, in consequence of which the vocal artists engaged have unanimously decided to forego the payment of 30 per cent of their respective salaries in order to assist the proprietors in tiding over their present difficulties. The members of the orchestra are said to be as yet somewhat reluctant in adopting a similar course.

Mdlle. Biba, a charming young Hungarian singer, made her *début* towards the close of the season at the Royal Opera at Berlin, when, in the character of *Aennchen*, in "Der Freischütz," she created so favourable an impression that her services were at once secured for the coming season. The young artist is likely to become a great favourite with the Berlin public.

A German Operatic Company, under the direction of Herr Ferenczy, is just now engaged upon a *tournee* through Sweden and Norway. The company numbers forty-seven executive members, among which may be named Madame Sadler-Grün, known to London audiences through her co-operation at the recent Wagner concerts. To judge by the enthusiastic reception which the performance of "Der Freischütz" and other operas met with at Bergen, the venture is likely to prove a success both from an artistic and pecuniary point of view.

Preparations on a large scale are being made at the Munich Court Theatre for the performance in 1878 of the entire "Ring des Nibelungen." The first and second part of the Tetralogy have already been several times given at the Bavarian capital, and the contemplated representation of the complete work during next year will be preceded by the separate productions of "Siegfried" and "Götterdämmerung." Herr Wagner, after his recent stay at Ems for the purpose of recruiting his health, intends spending some weeks in Switzerland, where, says the *Neue Berliner Musik-Zeitung*, he will find the isolation necessary for the continuance of the work upon which he has been for some time engaged.

We read in the *Neue Zeitschrift für Musik* that Herr Chandon, the German bass singer, has been engaged for next season at Her Majesty's Theatre, with a view to his co-operation in the intended representation of several of Herr Wagner's opera-dramas.

A new opera from the pen of Flotow is expected shortly to make its appearance on the German stage. It is entitled "Die Musikanten," the authors of the libretto being MM. Genée and Zell.

During the past season fifty-two different operatic works were represented at the Court Theatre of Vienna. Among these Richard Wagner takes the lead with six operas and thirty-seven performances; very close upon the latter follows Meyerbeer, with likewise six operas and thirty-four representations; next ranks Verdi, with five operas and twenty-nine representations. Mozart obtained a hearing on only eleven occasions, Weber only on four.

The Vienna *Fremdenblatt* has recently published an interesting list of the many excellent vocal artists who have emanated from the school of the Viennese professor Madame Marchesi. Among these we notice the names of Gabrielle Krauss (the Paris *prima donna*), Madame Ilma di Murska, Mdles. d'Angeri and Smeroschi, Mdle. Etelka Gerster, and many others less familiar to the English public. Besides these executive artists, Madame Marchesi has educated a number of ladies who perpetuate her system by teaching, both in Vienna and elsewhere.

It will interest the admirers of Herr Wagner to know that a biography of the poet-composer, from the pen of Herr Glasenapp, has just been published by the firm of C. Maurer, of Leipzig. The work is comprised in two volumes, and contains, according to the *Allgemeine Deutsche Musik-Zeitung*, an abundance of interesting material, presented in an attractive and sympathetic form.

In the course of the recent periodical examinations of the pupils of the Royal Conservatorium of Leipzig, held as usual at the Gewandhaus, Mr. Oliver A. King—whose name has already been favourably introduced in these columns—gave a successful rendering of the first movement of one of his own compositions, a Concerto for pianoforte with orchestral accompaniment. The *Neue Zeitschrift für Musik*, while giving a most flattering notice of the performance, points out especially the lucidity of design and the artistic consciousness which throughout characterises the development of the movement in question—qualities which are not usually looked for in the first productions of a young composer.

In consequence of the serious illness of Madame Joachim, her husband was unfortunately obliged to decline definitely his assistance at the Cassel Festival, inaugurated some weeks ago in memory of Spohr.

Madame Trebelli has, we hear, been engaged for the coming season of Italian Opera at Vienna.

Madame Annette Essipoff, the celebrated pianiste, has just returned to St. Petersburg, after a visit, extending over several months, to the United States.

Among the artists who have accepted engagements for next season at the Russian capital are mentioned Mesdames Albani and Nilson, MM. Capoul and Masini.

Victor Massé's opera, "Paul et Virginie," which so quickly attained popularity with the Parisians since its first performance in November last, has been equally well received at its recent representation at the National Theatre of Pesth. Much praise is bestowed by the local press upon the impersonation of the rôle of *Virginie* on the part of Mlle. Bianca Donadio. M. Massé is at present at Bruxelles for the purpose of superintending the preliminary arrangements for the performance of his above-mentioned work, which is to take place next autumn at the Théâtre de la Monnaie of that town.

Among the operatic works already in active preparation for the coming campaign in Paris, the *Revue et Gazette Musicale* mentions the following: "La Clef d'Or" by M. Eug. Gautier, and "Gilles de Bretagne" by M. Kowalski, at the Théâtre-Lyrique; "Les Diamants de la Couronne" (in which Madame Lacombe-Duprez will make her *début*), and Nicolo Isouard's "Joconde," at the Opéra-Comique; and Rubinstein's "Néron," at the Théâtre-Italien. Glinka's "La Vie pour le Czar" will likewise be presented for the first time to a French audience during the season. Verdi has, it is stated, definitely refused to the Paris Grand-Opéra the right of performing his "Aida."

Le Ménestrel writes: "The prospects for the operatic season 1877-78 are anything but promising on the other side of the Alps. La Scala, at Milan, experiences the greatest difficulties in constituting a company worthy of its reputation, while the Theatres Fenice, at Venice, and Bellini, at Palermo, are confronted by the eventuality of not being able to open their doors at all. A similar fate, it is rumoured, awaits La Pergola, at Florence, and the Carlo-Felice, at Genoa. Surely this is nothing less than an invasion of the lyric *Phylloxera* all over Italy!"

Referring to the recent public examinations of the Milan Conservatoire, *Il Trovatore* draws attention to the fact that among the names of competitors in composition two only are Italian, viz. Bellini and Smareglia. The latter, a talented young pupil at the Conservatoire, exhibits such decided leanings to the modern German school as to give rise to the prophecy, on the part of *Il Trovatore*, that he will become the "Wagner of Italy."

A concert performance of Spontini's opera "Cortez" was held a few weeks ago by the Società Musicale at Rome, and was accompanied by good success. This was the first hearing obtained in Italy of the work of the Italian *maestro*, whose chief laurels were gained outside his native

country. The libretto (originally in French) has been translated into Italian by Zanardini.

Dr. Philip Wackernagel—well known by his valuable contributions to literary history, and more especially by his "History of German Religious Song"—died at Dresden in June last at the age of seventy-seven.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. - The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

AN AMATEUR.—An edition of the piece mentioned by our correspondent was published with the following title-page: "The Harmonious Blacksmith, a favourite air by Wagenseil, with variations by G. F. Handel, newly arranged for the piano, organ, or harp, by Richard Clark." In spite of this the origin of the air is still doubtful. There is no question however that Handel himself never called it "The Harmonious Blacksmith," and we have the authority of Clark for saying that Dr. Crotch saw in a book at Cambridge the melody, note for note, with the name of Wagenseil as composer.

PRECEPTOR.—If our correspondent be, as he signs himself, a "Preceptor," he should know that bars such as he quotes are often to be met with in the compositions of the best writers. The upper part is clearly in 2-4 time, and the lower part moves in the same time, by license, in two triplets. To play the melody and accompaniment together the hands must be perfectly independent. It is by no means the custom in modern music to write 3 over every triplet.

ALF. A. BANCROFT.—Jean-Baptiste Senaillé was born in Paris in 1687, and died in the same city in 1719. Five books of Sonatas for violin, with a figured bass, were published in Paris. He studied in Italy. Our correspondent's book of Sonatas is probably a reprint of the French edition.

J. A. H.—Marburg's work on Fugue is published in German by Peters, of Leipzig. We do not know whether it has been translated into English.

J. STOTT.—We should find our correspondent's notation somewhat difficult to print, and must reserve giving publicity to his invention, therefore, until it comes before us for review.

MUSIC STUDENT.—Write, for information on the subject, to the College.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BUXTON.—Mr. Julian Adams gave his first special Concert on Thursday evening, the 5th ult., in the Concert Hall. The performance of Mendelssohn's Violin Concerto by Miss Bertha Broussil, a duet with Mr. Julian Adams, and a quintet, "Serenade," Mx. Lax (flute), M. Maginel (oboe), Mr. Dowling (clarinet), M. Tanguy (French horn), and M. Lalande (bassoon), were features in the programme. Miss Catherine Penna and Mr. J. W. Turner were the vocalists, both of whom were highly successful.

CHATHAM.—The completion of a new organ for St. John's Church was celebrated on Saturday and Sunday, the 7th and 8th ult., with special services, which attracted large congregations. The builders of the instrument are Messrs. Bevington and Sons, and certainly the parishioners of St. John's may congratulate themselves upon the possession of an excellent specimen of a church organ, the tone, when under the influence of the milder stops, and also when its full power is brought forth, being extremely fine. Dr. J. F. Bridge (organist of Westminster Abbey) presided at the instrument on Saturday, and Mr. S. M. Heckford and the Rev. W. H. Nutter on Sunday morning and evening respectively. The collections at the opening services amounted to £40 is. 5d., which, with some donations since, will make up about £500.

CHERTSEY, SURREY.—By the kindness of Lady Holland the members of the Colbrook Choral Class, numbering forty voices, paid their annual visit to St. Ann's Hill on Thursday, the 19th ult. A selection of sacred and secular music was performed in the open air, under the direction of Mr. R. Ratcliff.

COVENTRY.—On Tuesday, the 17th ult., the magnificent Church of St. John Baptist was reopened, after nearly two years' thorough restoration by Sir Gilbert Scott at a cost of £5,000. Sermons were preached, at Matins by the Lord Bishop of Worcester, and at Evensong by Dr. Temple, of Leeds. The prayers were intoned by the Rev.—Simms, of Haymills, Birmingham. The musical portions of the services were under the direction of, and accompanied by, Mr. J. Finch

Thorne, the Organist and Director of the Choir. The following were the principal items: Te Deum (Dr. Dykes in F); Anthems, "Oh how amiable" (Barnby) and "Glorious is Thy name" (*Twelfth Mass*, Mozart); Offertory Sentences (W. H. Monk), Nicene Creed, Sanctus, Gloria in excelsis, &c. (Marbeck), all of which, together with the Processional and Recessional Hymns, special Psalms, &c., were most satisfactorily rendered by Mr. Thorne's newly formed but excellent choir. At the full choral celebration there was a large number of communicants, including all the senior members of the choir. The offertories amounted to £254; and the choir cassocks and surplices were the gifts of two ladies of the congregation.

HANLEY.—A Brass Band Contest took place at the Finney Gardens, on the 16th ult. The first prize (£20) was awarded to the Kingston Mills Band; the second (£15) to the Linthwaite Band; and the third (£10) to the Kidsgrove Band. The cornet prizes were awarded to Mr. Monks, of the Kingston Mills Band, first prize; and Mr. Hammond, of Wednesbury, second. Mr. T. Taylor (Kingston Mills) took the first prize in the euphonium competition; and Mr. D. Caton (Kidsgrove) the second. The decision of the judges was received with great applause.

HIGHAM FERRERS.—The new organ, built by Messrs. Foster and Andrews, of Hull, was opened in the Wesleyan Chapel, on Tuesday, the 17th ult., by Mr. W. J. Lamb. Sermons were preached by the Revs. H. Ayston and — Gould, of London. The anthems, "Behold how good and joyful" and "Oh taste and see" (Goss), were well sung by the choir. The chapel was crowded in the evening. The organ contains two manuals and pedal organ; total number of stops, sixteen. At the conclusion of each service Mr. Lamb gave an Organ Recital, which was much admired. The collections were highly satisfactory.

KELLS.—The seventh Festival of the Meath Diocesan Church Choral Association was held on the 3rd ult. in the Parish Church, when twelve choirs, numbering 120 voices, were assembled. Mr. W. H. Gater, Mus. Bac., Lic. Mus., choirmaster to the Association, presided at the organ. The music included Garrett's Anthem "The Lord is loving," Hopkins's Te Deum in G, chants by Macfarren, Fussell, and Crosthwaite, and three hymns from the (Irish) Church Hymnal. The singing of the united choirs was very creditable. The sermon was preached by the Right Hon. and Most Rev. Lord Plunkett, Bishop of Meath.

LEEDS.—On Sunday, the 1st ult., a large congregation assembled in Salem Chapel, Hunslet Lane, to hear a Service of Sacred Song by the Salem Choir. The selection included "Hear my prayer," "Judge me, O God," "As the hart pants" (Mendelssohn), "Oh, loving peace," "Sing unto God" (Handel), "Benedictus" (Weber's Mass in G), "Oh, be joyful in God" (Smart), "Leave us not" (Stainer), "Oh, Lord, how manifold" (Barnby), "God be merciful unto us" (Costa), and the "Hallelujah" from Beethoven's *Mount of Olives*. The choir was highly augmented by several friends from the Madrigal and Philharmonic Societies, and numbered about sixty voices. The choruses went well, being given with excellent precision and taste. The solos were entrusted to Miss Jenny Winkworth, Madame Galli, Mr. T. Thompson, and Mr. J. Burniston, all of whom were highly effective. Mr. W. Toothill was an efficient Conductor, and Mr. J. Wilkinson presided at the organ.

MANCHESTER.—Mr. Horton C. Allison was presented, on the 23rd ult., with a testimonial consisting of a Cambridge University hood appropriate to his degree, accompanied by a handsomely illuminated address as follows, viz., "Presented to Horton C. Allison, Mus. B., Cantab., with a Bachelor's Hood, on behalf of his Pupils, in commemoration of his taking his Degree as Bachelor of Music at the University of Cambridge, and as a recognition of the pleasant and efficient manner in which he has imparted instruction during the long period of his engagement at Oakleigh, Manchester, in teaching Harmony, Vocal and Pianoforte Music. (Signed) A. Delhové, Ch. Delhové (Principals), Higher Broughton, Manchester, July 23, 1877."

MELBOURNE.—A new Society has been formed for the performance of works of a strictly classical nature, instrumental and vocal. The prospectus for this year includes *Elijah*, *Euterpe*, *Israel in Egypt*, Beethoven's Choral Symphony, and Macfarren's *St. John the Baptist*. Mr. J. Summers (late Conductor of the Philharmonic Society) has been appointed Conductor. At the Concert at the Town Hall, and also at that of the Metropolitan Liedertafel, at the Athenæum, the singing of Miss Christian is spoken of in the highest terms, the dramatic feeling she threw into the solo "O mio Fernando," from *La Favorita*, suggesting the inquiry why she does not make her appearance at once upon the operatic stage. With her excellent voice, perfect culture, and power of passionate expression, there could be little doubt of her success.

NORTH BERWICK, N.B.—On Saturday, the 14th ult., Mr. Frank Bates gave an Organ Recital in S. Baldrea's Church, which was attended by a large number of residents and visitors of this fashionable watering-place.

RUGBY.—A successful Concert was given on June 28, in aid of the Parish Church Rebuilding Fund, by Miss Emily M. Lawrence, assisted by Miss Ada Patterson, Miss Orridge (Gold Medalist, R.A.M.) and Mr. H. Seligmann. The encores were numerous, the audience becoming especially enthusiastic on hearing "Gli angeli d'Inferno" from Mozart's *Il Flauto Magico*, in which Miss Patterson's sympathetic voice and exceptional compass were displayed to great advantage.

ST. PETER'S, THANET.—The first Festival of the Parochial Choirs of this neighbourhood was held on Tuesday evening, the 17th ult., and was in all respects most successful. The Choirs of St. John's (Margate), St. Peter's, and Broadstairs entered the church in procession, singing the hymn "Onward, Christian soldiers." Prayers were intoned by the Rev. Henry J. Wardell, and the sermon, a short and able defence of choral service, was preached by the Rev. W. Benham, vicar of Margate. The anthems were Handel's "And the glory of the

Lord" and the "Hallelujah chorus." The hymns and chants were admirably sung, accompanied by Mr. Pearce, the organist; Mr. Lott, Mus. Bac., conducted.

SHREWSBURY.—On the 6th ult. a very successful Concert was given by the Choir of the Royal Grammar Schools. The concert was opened by Bach's Fugue on S. Ann's Tune on the organ. The principal sacred pieces were "Music spread thy voice around" (*Solomon*), "Awake the ardour of thy breast" (*Deborah*), and "To arms, to arms" (*Belshazzar*). The overture to the second part was Auber's *L'Enfant Prodigue*, which was effectively performed by a large orchestra. The choruses were accurately sung by a well-trained choir, under the direction of Mr. W. Hay.

SLOUGH.—A Concert, under the patronage of H.R.H. the Princess Christian of Schleswig-Holstein, was given in the Boys' Schoolroom of the British Orphan Asylum on Thursday, the 5th ult., in aid of the fund now being raised to enlarge the parish church. An excellent programme was, for the most part, carried out by some distinguished amateur performers, assisted in the vocal department by Miss Adela Vernon and Miss Julia Wigan, and in the instrumental by Mr. Aylward (violinello). The part-singing was exceedingly good, the "Happiest land," "Queen of the night" (Smart), and the "Bridal Chorus" from *Lohengrin* being much admired and loudly applauded. Miss Adela Vernon, though suffering from a severe cold, was very successful in "Care compagne" and the air "Come per me sereno." Miss Julia Wigan sang with great care and taste Verdi's "Ernani involami" which won a hearty encore. The instrumental pieces were executed by the Rev. C. J. G. Smith (piano), Mr. Donkin (violin), and Mr. Aylward (violinello). Mrs. Ellen Day ably accompanied on the piano.

SUNDERLAND.—At a meeting of the Committee of the Philharmonic Society, on June 30, an ivory baton beautifully mounted with gold, and a purse containing 50 guineas, were presented to Mr. Angelo Forrest, the Conductor of the Society, on the occasion of his marriage. In the absence of the Mayor of Sunderland, in consequence of a severe domestic bereavement, the presentation was made by Mr. M. Wiener, J.P., who said that 100 persons had voluntarily subscribed towards the testimonial. Mr. Forrest, in acknowledging the gift, assured the members that he would continue to use his best efforts to promote the success and prosperity of the Philharmonic Society.

TENBURY.—The Musical Society gave its first Concert of the season on June 28, which was in every respect a great success. The first part of the programme consisted of selections from Weber's *Oberon*. Mr. Charles Wade sang the tenor music in his well-known artistic style. The other solos were taken by members of the Society. Haydn's Symphony in D (No. 4) and a selection from Wagner's *Tannhäuser* were the principal features in the second part. The precision of attack in the choruses was beyond all praise, and must have been highly gratifying to the Society's Conductor, the Rev. J. Hampton.

ORGAN APPOINTMENTS.—Mr. R. Lewis Frost to St. Saviour's, Dalston. — Mr. T. Capel Hullett, Organist and Choirmaster to All Saints' Church, Belvedere, Kent. — Mr. Charles Trew, Choirmaster to All Souls', Langham Place, W. — Mr. J. Edmond P. Aldous to Central Presbyterian Church, Hamilton, Canada. — Mr. Horton Corbett to Christ Church, Deptford. — Mr. Geo. Harwood to the Green Lanes Wesleyan Chapel, Stoke Newington.

CHOIR APPOINTMENT.—Mr. R. J. Clark (alto) to the Chapel Royal, Windsor.

OBITUARY.

On the 1st ult., at 5, North Road, Clapham Park, EMILY C. HENSHAW, aged 79, wife of W. Henshaw, Esq., Mus. Doc., fifty years organist of Durham Cathedral.

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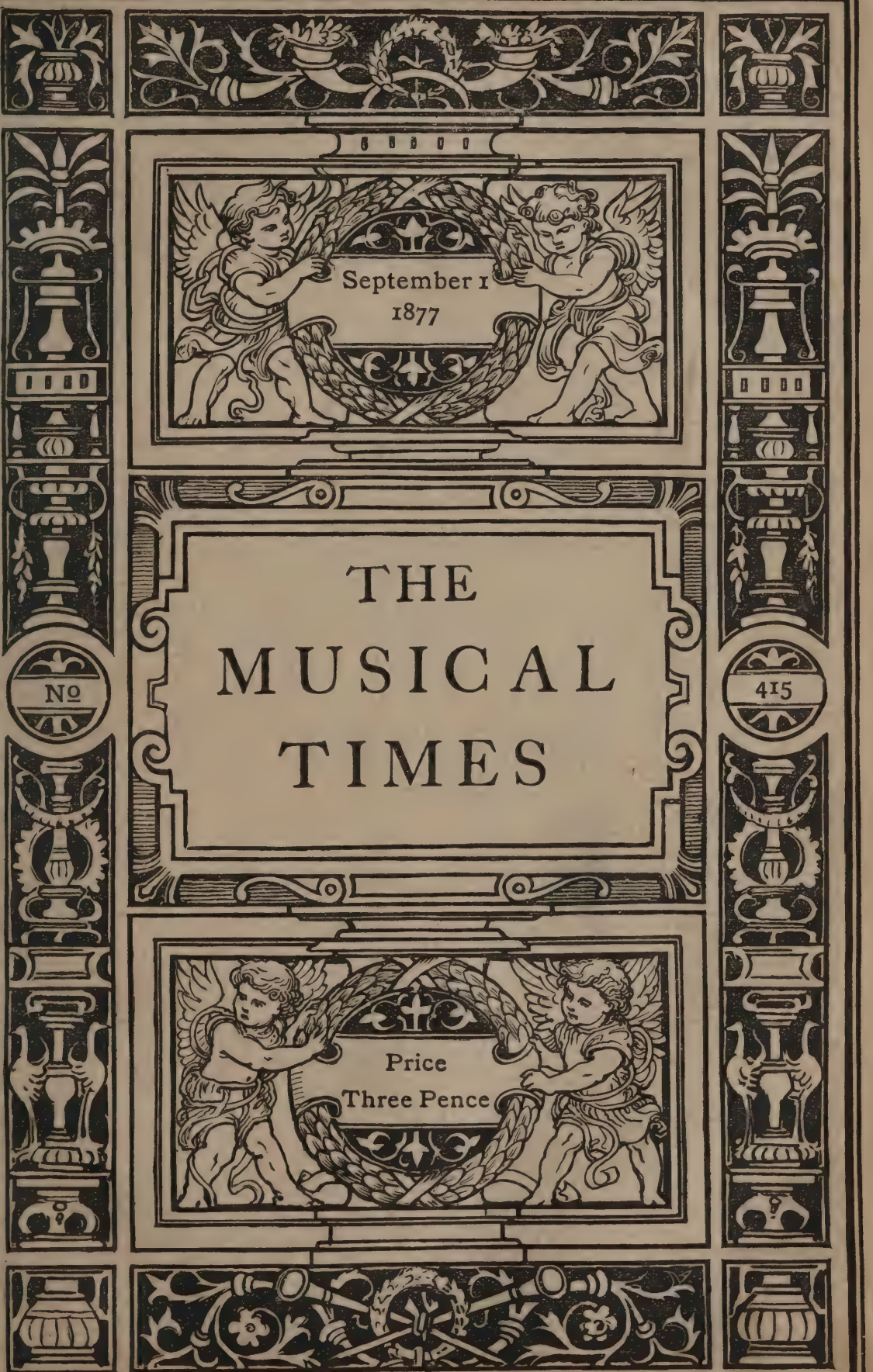
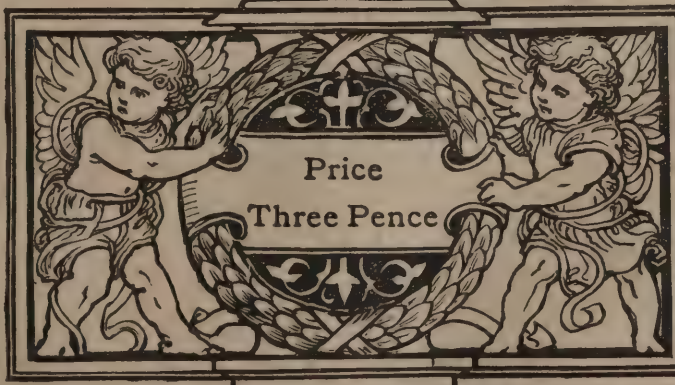
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All applications, testimonials, and inquiries as to the office must be sent in addressed to the Chapter Clerk to the Dean and Chapter of Durham, at his office, in the College, Durham, on or before Monday, the 10th day of September next.

Preference will be given to candidates under 30 years of age. The travelling expenses of the candidates who shall be summoned to the trial will be paid by the Dean and Chapter. The College, Durham, July 20, 1877.

WANTED, FIRST TENOR at a Catholic Church, N.W. Must be accustomed to the Latin. Salary, £20 per annum. Apply by letter, W. H. W., 46, College Place, Camden Town, N.W.**TENORS WANTED** for the Choir of S. John Baptist, Cleveland Road, W. Service full choral. Stipend according to merit. Apply to the Organist on Wednesday evenings at 8.30 practice, or after Sunday services.**PARISH CHURCH, Fulham.**—There are vacancies in the Choir (surpliced) for TENORS and BASSES. Full Cathedral Service on festivals. Address, F. Grizelle, 12, Stanbridge Road, Putney, S.W.**PRINCIPAL TENOR WANTED** for Clapham Parish Church. Duties to partly train the Choir-boys. Thursday rehearsals. Sundays: Morning and evening service. Salary, £25 per annum. Address, Mr. Carder, Organist and Director of the Choir, St. Anne's House, Clapham.

TWO BASS VOICES WANTED, at MICHAEL-MAS, for a church in S.W. district. Salary, £15. Candidates must be communicants and give references as to character. For further particulars apply by letter to P. G. B., 6, Graham Street, Pimlico, S.W.

BASS, clear and powerful to DD, good reader, desires RE-ENGAGEMENT either Sunday or week evenings. First-class references. Would prefer, if possible, to obtain an appointment in a Cathedral. F. G. T., 4, Royal Exchange.

BASS (thirty-five), sight reader, used to Cathedral Service, desires RE-ENGAGEMENT in a Church or Private Chapel; employment, gardening; good testimonials. Address, Cantori, Post Office, Braithwaite, Keswick, Cumberland.

BASS wishes an APPOINTMENT in a Catholic Church. Address, F. H. T., 73, Caversham Road, Camden Road.

BASS (not Baritone) and **COUNTER-TENOR** WANTED for S. Peter's, Bayswater. Duties: Twice on Sundays; once on Christmas Day, Easter Day, and Festival of Dedication. Candidates must be communicants, good readers, and well versed in Cathedral music. Salary, £25 per annum. All applications must be made in writing, to the Choir Committee, under cover to Edwin M. Lott, Organist and Director of the Choir, 270, Cornwall Road, Bayswater, W., who will fix the date for the trial of voices, and will communicate with the candidates.

ORGANIST.—A Young Man who has for the past six years been a pupil and teacher in the School for the Indigent Blind desires an ENGAGEMENT as ORGANIST. Reference is kindly permitted to Professor W. H. Monk, King's College; Rev. W. E. Batty, St. John's, Fulham; or to Mr. Larke, 5, Rockham Terrace, Walham Green, S.W., to whom applications should be made.

ORGANIST, disengaged on Sunday afternoons and week evenings, wishes to deputise. Small stipend required. Organist, 223, Globe Road, Green Street, Victoria Park.

ORGANIST and CHOIRMASTER.—The Assistant-Organist of S. Andrew's, Wells Street, desires an ENGAGEMENT. Address, H. W., 41, Upper Berkeley Street, W.

A N experienced ORGANIST and CHOIRMASTER desires a RE-ENGAGEMENT in a town where there is a bonafide opening for tuition or music business. Excellent references. Address, W. R. Hazle, Press, Salop.

ORGANIST.—A Gentleman is open to APPOINTMENT as above. Salary, moderate. C. G., 14, Fernlea Road, Balham.

MONS. BOULVIN (Pianist to her Grace the Duchess of Norfolk) desires an ENGAGEMENT as ORGANIST or MUSIC MASTER in School or College. Address, W. E. B., Messrs. Novello, Ewer and Co., 1, Berners Street, W.

ORGANIST and CHOIRMASTER.—A professional gentleman requires a RE-ENGAGEMENT as above. High-class testimonials and references. Address Organist, Advertiser Office, Hawick, N.B.

ORGANIST and CHOIRMASTER is now open to an ENGAGEMENT. Good testimonials. Eighteen years' experience. Address, Organist, Westmill, Buntingford.

ORGANIST and CHOIRMASTER.—A Gentleman of experience desires a RE-ENGAGEMENT. Good Churchman. Stipend not so much an object as good organ. Address, J. S., 67, Lincoln's Inn Fields.

A N ORGANIST of some experience would be glad to meet with an ENGAGEMENT. Used to good services. Aged 25. Address, J. H. I., Limpsfield, Surrey.

A LADY ORGANIST, accustomed to church duty, Anglican or otherwise, would be glad to give her services in return for practice. Address, S. M., Fabian's Library, Circus Road, St. John's Wood.

ORGANIST and CHOIRMASTER.—A Professional Gentleman requires RE-ENGAGEMENT as above. Good testimonials. Address, Organist, Yarmouth, Isle of Wight.

ORGANIST and CHOIRMASTER, just disengaged, desires a RE-ENGAGEMENT in or near London. £40. Excellent references. R. C., 26, Marlborough Road, S.W.

MUS. BAC., F.C.O., great experience, seeks RE-ENGAGEMENT. Organ, Mr. Moorhouse, Lofthouse, Wakefield.

ORGANIST and CHOIRMASTER.—A Professional Gentleman requires a RE-ENGAGEMENT as above, or to deputise. Address, H. J. Dean, 2, Blomfield Street, Finsbury, E.C.

A SSISTANT ORGANIST.—WANTED, by a Young Gentleman, a SITUATION as above. Good practice. West End preferred. H. T. A., 37, Cumberland Street, Warwick Square, S.W.

TO ORGANISTS, CLERGYMEN, &c.—A Gentleman is OPEN to ENGAGEMENTS as DEPUTY. Town or Country. Organist, care of Wensley and Wensley, 181, Fleet Street.

WANTED, for the Church of St. Paul, East Moulsey, an ORGANIST and CHOIRMASTER, who must be a communicant. Duties: Matins and Evensong, Choral, every Sunday and chief Festival, and choir practice every Friday evening from 8 to 9.30 p.m. Small stipend, but very good opening for teaching. Address, Rev. Lawrence W. Till, Hurst Lodge, East Moulsey.

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ORGANIST WANTED, Voluntary, for good Organ in church in East of London, near the City. Two choral services on Sunday and one in week. Services by best composers and anthems occasionally. By letter, to Organist, 76, Cannon Street Road, E.

ORGANIST and CHOIRMASTER WANTED for the Episcopal Church of a town in the South of Scotland. New, good organ; two manuals, &c. Apply to S. Meacock & Son, Doncaster.

WANTED, a Young Lady to TEACH MUSIC and to assist in Pianoforte Warerooms. One able to sing and play at sight preferred. Address, C. B. A., care of Mr. H. Richardson, Outfitter, Torquay.

A GENTLEMAN is desirous of giving LESSONS by post in HARMONY and COUNTERPOINT. References from present pupils if desired. Terms very moderate. Address Magister, Musical Times Office, 1, Berners Street, London, W.

PIANO, HARMONY, and CLASS-SINGING LESSONS, by C. STIEBLER COOK, Associate of the Royal Academy of Music, five years Music and Choir Master at Uppingham School. Schools attended. 17, Keppel Street, Russell Square.

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MUSICAL DEGREES and EXAMINATIONS.—J. W. HINTON, Mus. Doc., M.A., Trinity College, 61, Weymouth Street, Portland Place, W., prepares candidates for Mus. B. or Mus. D., of Oxford, Cambridge, or Dublin, in all branches they may require. Dr. H. continues to revise or orchestrate for composers. Harmony and Counterpoint by post if required.

MR. HUMPHREY J. STARK receives PUPILS for HARMONY and COMPOSITION at 61, Weymouth Street, Portland Place, W. For information as to days of attendance, terms, &c., address as above, or 5, Park Avenue Villas, Lower Norwood, S.E.

DR. SLOMAN gives LESSONS to CANDIDATES preparing for Musical Degrees. Grassendale, West Dulwich, S.E.

THE ORGANIST of RIPON CATHEDRAL teaches HARMONY and COUNTERPOINT by Correspondence. For terms, address, Edwin J. Crow, Mus. Bac., Cantab.

MR. CHARLES JOSEPH FROST begs to inform his pupils and friends that he has REMOVED to 73, Farleigh Road, Stoke Newington, N. Red trams direct from Moorgate Street. Nearest station, Rectory Road.

MR. HENRY J. SOUTH, Organist of St. Matthias, Richmond, has REMOVED to No. 8, Dynevor Place, Richmond Hill. All letters to be addressed as above.

MRS. OSGOOD requests that all communications respecting Engagements for Oratorios and Miscellaneous Concerts may be addressed to Mr. N. Vert, 52, New Bond Street, W.

MR. R. HOLLINS requests that all communications respecting engagements for Oratorios, Concerts, &c., be addressed to him at 26, St. Stephen's Road, Shepherd's Bush, W.

MR. THURLEY BEALE, having resigned his appointment at St. Paul's Cathedral, is open to an ENGAGEMENT for Sunday duty only. Address, 67, Newman Street, Oxford Street, W.

ORGAN LESSONS and PRACTICE on a fine new Instrument, with 2 manuals, 15 stops, 2½ octaves of pedals, with bourdons throughout. Terms moderate. Allen's Musical Instrument Warehouse, 17, Percy Street, Bedford Square, W. Lessons and Practice on other Instruments also.

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WEYMOUTH STREET, PORTLAND PLACE.

DEPARTMENT OF EVENING CLASSES.

THE THIRD WINTER SESSION will commence on THURSDAY, October 4, at 8 p.m., with a Public Reception of past and present students and their friends.

THE MUSICAL DIVISION comprises separate or combined Courses of Instruction in Harmony, Counterpoint, Canon and Fugue, Orchestration, Composition (musical form), Organ, Pianoforte, Solo and Class Singing, &c. Professors: Edmond Silas, J. Gordon Saunders, Mus. B., J. W. Hinton, M.A., Mus. D., Bradbury Turner, Mus. B., H. J. Stark, Mus. B., &c.

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THE EVENING CLASSES. Prospectus may be had of the Assistant Secretary, at the College, Weymouth Street, Portland Place, W. (about thirty doors west of Harley Street), by post, or on personal application. The College is within a few minutes of the Metropolitan Railway and of Oxford Circus.

THE COLLEGE CALENDAR for 1877-78 is now ready, price 2s. 6d., and may be had of the Publishers, Messrs. Reeves and Co., 185, Fleet Street, E.C.

THE HARMONY CLASS at TRINITY COLLEGE, LONDON, will recommence on Monday Evening, October 8, at 7 p.m. Fee, One Guinea per term. Professor: J. GORDON SAUNDERS, Mus. B., Oxon.

THE COUNTERPOINT CLASS at TRINITY COLLEGE, LONDON, will recommence on Monday Evening, October 8. Fee, One Guinea per term. Professor: EDMOND SILAS.

THE COMPOSITION CLASS at TRINITY COLLEGE, LONDON, will recommence the second week in October. Fee, One Guinea per term. Professor: EDWIN M. LOTT. The ORCHESTRATION CLASS will be conducted by the same Professor.

THE PIANOFORTE COURSE at TRINITY COLLEGE, LONDON, will recommence the first week in October. Professor: BRADBURY TURNER, Mus. B., Cantab., Member and Associate of the Royal Academy of Music.

THE ORGAN COURSE at TRINITY COLLEGE, LONDON, will recommence the first week in October, under the direction of J. W. HINTON, M.A., Mus. D., and other Professors. Fee: Theory Students, One Guinea; otherwise, Two Guineas, per term.

THE HARMONY CLASS for LADIES at TRINITY COLLEGE, LONDON (in which students are specially prepared for the College Certificates to Women) will recommence early in October. Professor: HUMPHREY J. STARK, Mus. B., Oxon.

NOTICE.—All APPLICATIONS respecting the above classes at TRINITY COLLEGE, LONDON, should be addressed to the Assistant Secretary, 61, Weymouth Street, Portland Place, W.

THE MANCHESTER BRANCH of TRINITY COLLEGE will shortly reopen for the Winter Session, under the direction of J. KENDRICK PYNE, Organist of Manchester Cathedral, and J. MORGAN BENTLEY, Mus. B., Cantab. Class Rooms, 18, St. Ann's Street, Manchester.

TRINITY COLLEGE, LONDON.

HIGHER EXAMINATIONS FOR WOMEN.

The New Regulations as to Examinations for Higher Musical Certificates to Women are now published, and may be had of the Registrar. The separate subjects in which certificates may be taken are: 1. Harmony; 2. Counterpoint; 3. General Musical Knowledge; 4. Pianoforte or Organ Playing; 5. The Voice.

The first examination will take place in January next.

HUMPHREY J. STARK, Mus. B.,
Trinity College, London, W. Hon. Registrar.

TRINITY COLLEGE, LONDON.

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Arrangements have been made for the reception of a number of Resident Musical Students, who will receive a complete Professional Training.

The complete course is of three years' (twelve terms) duration; Students, however, may be received for a shorter term on special recommendation.

The Regulations for Resident Students (who are subject to the same discipline as the Resident Students at the Universities) may be seen in the College Calendar for 1877-78, or may be had, with other particulars, of the Warden (at the College, Weymouth Street, London, W.), to whom all applications should be made in the first instance.

H. G. BONAVIA HUNT, Warden.

TRINITY COLLEGE, LONDON.

HONORARY MEMBERS.

The privileges of Honorary Membership (town and country) may be ascertained on application to the Assistant Secretary. The next election will take place September 29 (Michaelmas day), from which date subscriptions will carry to the next January twelvemonth (1879).

TRINITY COLLEGE, LONDON.

The following is an analysis of the results of the recent Local Examination in Elementary Musical Knowledge in connection with Trinity College, London, for which 1,118 Candidates entered:—

	Senior	Junior	Combined Totals
Honours, 1st Class	9	17	26
" 2nd "	9	17	26
" 3rd "	24	35	59
Total honours	42	69	111
Pass certificates	95	419	514
Total successful	137	488	625
Failed	83	367	450
Withdraw	12	31	43

Total number of candidates... 232 886 1,118

Of the 419 successful Pass Candidates in the Junior Division 61 received Certificates, with Special Mention of the First, Second, and Third Class, and would have obtained honours but for disqualification of age.

£5 PRIZE. SENIOR DIVISION.

(Adjudicator: Sir Julius Benedict.)

Awarded to EMILIE BESSIE GRANT,

Plymouth Centre, T.C.L.

Hon. Local Sec., JOHN HELE, Mus. B.

£3 PRIZE. JUNIOR DIVISION.

(Adjudicator: Sir Julius Benedict.)

Awarded to KATE WHITMORE, Age 15.

Gloucester Centre, T.C.L.

Hon. Local Sec., FREDERIC CLARK.

The Special CATHEDRAL BOY'S PRIZE of Three Guineas is not awarded, as no candidate reached the required standard of excellence. *Special Mention* is, however, afforded by Sir JOHN GOSS to Frank Barraclough, age 12, chorister of Peterborough Cathedral. Hon. Local Sec., the Rev. W. Farley Wilkinson, M.A., Minor Canon of Peterborough Cathedral.

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MR. T. HARPER'S TOUR will commence this

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MISS CARINA CLELLAND (Prima donna,

Soprano) begs to intimate that all dates from 1st September to
7th October are now filled up. Miss Clelland will visit Manchester in
October to fulfil oratorio and concert engagements in the north. For
vacant dates, address, 35, Charteris Road, Finsbury Park, London; or,
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1877.

MUSICIANS AND THEIR MASTERS.

By JOSEPH GREEN.

THE "Proceedings of the Musical Association," the third volume of which has just appeared, begin to be looked forward to in their printed form as an important annual. The report for 1876-77 contains papers of considerable interest on various subjects connected with the mechanics, the science, the literature, history, theory, and even the philosophy of the art.

On the present occasion we intend to confine ourselves to one subject, not because it is by any means of the most general interest, but because it is perpetually appearing in the discussions, and is one of the reasons for the existence of the Association. We refer to the opposite standpoints of science and technique in musical theory.

In spite of the recent acoustical discoveries which occupy most attention in the scientific papers read at the meetings of the Association, no one at all versed in such matters can take a cursory glance at those papers without experiencing the indescribable feeling of sadness that a perusal of history, or even of an historical novel, is apt to excite.

About a hundred and fifty years ago there was just such another scientific revival as seems to be now impending amongst musical students. At that time a certain provincial organist in France was becoming a little crazed with the scientific novelty then known as "resonance." He subsequently published the notion that in addition to what we now call "over-tones," the vibrating chord set in motion other vibrations which gave an "undertone," or, to distinguish it from a phenomenon now better known by the same name, let us say "underfifth." Rameau, to whom we allude, quickly abandoned his hypothesis as a question of physical science; but the musical device vulgarly called "inversion" which he wanted to confirm by a process of nature still remains what Mr. Bosanquet, in the report of the Musical Association, very well describes as "an extremely simple and powerful mode of exhibiting" the relationship of sounds. But we do not see very clearly why Mr. Bosanquet should emphasise his discovery by "coming down at once," as he says, "to Crotch" to call our attention to so old and familiar a fact as a scale, or a triad and its inversion.

Mr. Bosanquet informs us that the system of a table he quotes from Crotch is "substantially" the same as the one Mr. Ellis employs in his "Duodenae." The principle is exactly the same, excepting that in Mr. Ellis's system there is an attempt at classification and in Crotch's table there is none whatever. Mr. Bosanquet must have found the same system in theory books more than a century old. It is employed by Helmholtz in the little of mere technical theory he chooses to give us; it is employed by nearly all Continental theorists of our day, as well as by all recent commentators on the Greek system, who use it to show in our notation a transformed scale without change of diatonic—in other words, the difference between a Greek "tone," key, or "scale of transposition," and a "mode" or "genus" contained in the key.

Mr. Bosanquet, we are quite sure, for the sake of a common interest in the subject, will excuse us

singling out his over-emphatic allusion to Crotch and his table for our own purpose of suggesting that the habit of viewing musical questions chiefly from the scientific side induces a certain neglectfulness in looking for and in seizing and appreciating those common facts and devices which the technical musician has at his finger-ends. On that and many other accounts scientific men are out of their element when they invade the province of the technical theorist. Helmholtz himself is no exception.*

We have been told lately by a member of the Syndicate of Cambridge University that the theory of music means the underlying science, and that what musicians choose to call the theory of music is nothing more than the "classification of chords;" and we think it was in this very periodical that we read some time since a letter, either from a scientist of musical tastes, or, what is often still more deplorable, a musician with a smattering of science, in which it was stated that musical theory was a question of ratios, &c., and "if it is not *that*," said the writer, "it can all be put on half a sheet of music-paper."

Now we are quite convinced with Dr. Pole, whose paper on the "Philosophy of Harmony" appears in the report, and we almost think with Mr. Bosanquet himself, that musical theory is not "that;" and moreover we are inclined to the opinion that it is the arithmetic of music which can be put on half a sheet of paper, and that it is the technical classification of sounds and chords which has so far fruitlessly occupied some of the best intellects, and will probably continue to occupy many minds for years to come. Any dolt can add and subtract logs., or acquire at second-hand a few facts in physical science, but the true scientific aptitude which declares itself at once in the comparing and classifying of the figures and facts and adapting them to a specific purpose is a very rare gift. To parody an old quotation, "Would that our enemies, or scientific friends, would write a technical system of music!" That is really what we want.

It is very discouraging to think of the waste of labour and love by some of our scientists in regard to music, the columns of ratios and lines of *mantissa* piled and compiled with so little practical good. It is the same more or less everywhere. We have before us a critique in a French newspaper signed by a writer celebrated as a musical arithmetician and theorist, who in reviewing a batch of new books on "Music and Physics" and "Physics and Music" laments the barrenness of the result as far as practical music is concerned. The writer of that article knows all about Helmholtz, and how much musicians might be and will be indebted to him when his discoveries are truly applied to musical theory. The musician does not expect the scientist to compose his music for him—indeed the idea is too painful to entertain for a moment—but he does expect that the raw materials burrowed out with so much labour should be sufficiently well polished and put together to enable him to use them, and to advance a scientific

* In Mr. Ellis's paper on "Pitch and Change of Pitch in Music," he says (page 13), "Mr. Herrman Smith writes to me that very few persons are able to discriminate between a perfect and a slightly imperfect interval of an octave. It is only by interposing another interval that you can be certain of an octave." That fact, in our opinion, illustrates the whole question between science and technique. Music is an affair of *contrast*. The illustration refers not only to pitch but to quality. A very good judge of a violin is apt to err unless he can compare its tone with another instrument. In the sister art the varying effect of colours by juxtaposition is capable of scientific explanation. We have not arrived at that in music; but every one feels that the effects of intervals change by juxtaposition. The scientist nevertheless insists on specified intervals of the same pitch and of the same quality being of the same effect in all cases.

reason for employing a flat in preference to a sharp, or *vice versa*. From the scientific laws and facts of harmony alone, as distinguished from what we are somewhat disposed to think equally imperative—the cognate laws of melody—we can as yet find no valid reason for settling a problem so elementary.

Mr. Bosanquet says, "Almost all recent writers state that whenever harmony has been practised the chords have been made up by combining certain sounds of the scale at that time in use." He adds, "As far, however, as my studies have carried me there is no instance until quite recently in which even a theoretical writer has derived his chords in this way, nor is there any historical authority for the statement that they were actually so derived. Crotch and all the older writers derive the scale from the chords."

Mr. Bosanquet seems to be deeply impressed by his recent researches into Crotch. Any technical theorist would tell him that Dr. Crotch had not a suggestion of his own to offer, and that his work—an excellent work, by-the-way—is simply a compilation from the books, principally French, which were in vogue before his time.

Crotch derives his scale from chords, according to the then prevailing system of "adjacent triads"—a system which is decidedly the "red herring" of musical theory, neither music nor science, neither Greek, nor modern, nor even good of its kind. But Mr. Bosanquet will remember that the same scale existed before the system of triads, and even before harmony in its modern acceptation was thought of. He could tell us, as a mathematician, that when in that very system we add a sound, the subdominant of the scale to a major triad, and are pleased to call it a seventh, harmony is at an end; and the principle of the scale, whatever it may be, physical or æsthetical, asserts its share of authority.

Mr. Bosanquet seems to treat intervals as chords. It is quite true, as he says, that "ancient music was determined by the lyre tuned in consonances." But the fifths and fourths he refers to, only determined the framework of the scale—the tetrachords conjunct or disjunct. The moment it is a question of filling up the intervals—and, much more in our time, the moment it is a question of combining intervals into chords—either the harmony or the scale has to succumb, and surely with musicians, time out of mind, it is the harmony which succumbs. We think Mr. Bosanquet will agree with us, that it may be taken as a maxim in musical theory that the two desiderata, "a fixed scale" and "just intonation in harmony," are simply incompatible. We judge that to be his opinion from his own remarks as to the "ninth" in the scale, and as to the greater importance of perfect fifths in harmony compared with true thirds. On that point we are glad to coincide with him completely. It is a very important point, as it revolutionises current notions on technical theory, which has always run too much on questions of thirds.

But knowing the tenderness with which we have to propose to musicians the smallest change in the scale, we cannot conceive how Mr. Bosanquet has brought himself to believe that it is "only quite recently" that theorists have derived their chords from the scale. For our parts, we cannot recall a single technical theorist, unless it be some one with a specific and exceptional craze about the series of harmonics, who has ever suggested anything else. A theorist may recommend the alteration of a scale, or the shifting of a scale, just as violinists and singers do for themselves; but the point is still "the

scale," or change of scale, and the recommendation, if followed up, would only result in a revival of the Greek modes and the Greek system of modulation.

We have a strong opinion that such is the system which is to be the outcome of modern research in physical, physiological, and technical harmony. We cannot help seeing that when Mr. Bosanquet speaks of "recent theorists" he is alluding to Dr. Stainer, and has a little mystified himself in the appreciation of Dr. Stainer's theory. As we choose to understand it, although we do not pretend to commit Dr. Stainer to any such views, his theory is a complete revival of the Greek system of modes and scales of transposition. His chords are vertical scales. As the consecutive chords are treated by Wagner and the modern composers, nearly every one of them could be identified with a Greek mode. Helmholtz has tried to show the same thing. Mr. Charles Child Spencer years ago identified, as Helmholtz has done, chords of the extreme sixth with the old Church modes. Dr. Day's system of chromatics is nothing more than the old Greek relative system inverted; consequently his chromatics are all flats, excepting the sharp fourth which represents his one scale of transposition. We require more; and now that later commentators have dispelled our old notions as to the musical system of the Greeks, and their supposed total ignorance of harmony and modulation, there is no difficulty in assimilating within certain obvious limits the ancient and modern methods. The foundation of both is melody, "the essential basis of music," as the prophet of modern harmony, Helmholtz, tells us himself, as a kind of parting advice on the subject though perhaps a little overstated. The principle of "reminiscence" we now read so much of, and which is the foundation of melody, is described almost in the very words of Helmholtz by Serre a century and a quarter ago. It is that principle acknowledged by modern science which corrects or neutralises departures from truth of intonation in our chords, and allows of their being taken from a scale or one of its modes, and accounts for a dominant "ninth" either as 27:16, as Helmholtz and Mr. Bosanquet require, or 5:3, as Hauptmann and we think most musicians would make it in the majority of cases. Such combinations are not necessarily added sounds or the superposition of triads; they may be superposed modes, perhaps the Dorian system superposed on the Lydian.

We should very much like to see a system in which the chords are taken independently even of a vertical scale, the modes it contains, or its framework. We have a notion that such a system would be perilously near the one fundamental and its illimitable harmonic series. A bare allusion to the common minor scale and the chords derived therefrom ought to be sufficient to demonstrate that neither Crotch nor any one else could employ harmony-intervals except as means of adjustment. By a merely undeveloped application of the principle of inversion, to which Crotch refers without making any practical use of it, the alteration of the B flat—the chief offender in our minor scale—would force the musician into the dominant series of modes and keys; whereas the scale, like all minor modes in their pure forms, leans rather to the subdominant side. The isolated physical facts, the pure consonances, have therefore to shift for themselves when they come into collision with stronger existencies. This is not a question of drawing a deep trench between the physical and æsthetical. Probably no such division exists. It is a question of hard fact, like science itself; and perhaps in no other subject of inquiry are

the dogmas of a too microscopic "scientification" more easily reduced to their probable value than in musical theory. We say "probable value" because the value of a scientific dogma is what it will fetch in another generation, when tested by other facts and newer discoveries.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. I.—HAYDN.

It was a saying of Roger l'Estrange that "men are not to be judged by their looks, habits, and appearances, but by the character of their lives and conversations, and by their works." The philosopher might have added, "and most of all by their letters." On the fair white surface which receives the impression of hopes and fears, loves and hates, desires and repudiations, do men leave the true stamp of themselves; and this is why I propose devoting a series of articles to the letters of the great composers. There can be no need for the worker in this case to apologise for his work, inasmuch as the danger of a false issue arises only from misinterpretation, the means of correcting which are close to every reader's hand. I begin with Joseph Haydn, simply premising that I shall say as little, and allow Haydn himself to say as much as possible.

We must await the further course of Herr Pohl's exhaustive biography in order to know the precise conditions under which Haydn passed so many years of his life as chapel-master to the Esterhazys. But his correspondence gives reason to believe that he had a fair share of the small personal worries which, because they touch so closely, are in their effects great. For instance, take this passage in a letter to Artaria, dated Estoras, September 29, 1782: "Now I beg you will put the 25 ducats, full weight, into a little box, seal it up, and wrap or sew it into an oil-cloth cover, and write nothing on it except 'à M. Haydn,' for I do not desire that any of the family here should know of my transactions. You can deliver the box to the prince's porter, and only tell him that it contains money, and then I shall receive it quite safely from him." Driven to such an expedient in order, as is too probable, to protect his hard-earned cash from extravagant feminine hands, the master is worthy of pity; but this was not all. He could not keep even his correspondence safe from the prying eyes which ought to have looked upon that simple honest nature with entire trustfulness. In a letter to Frau von Genzinger (Estoras, May 13, 1790) we read, "My highly esteemed benefactress, this is not the first time that some of my letters, and of others also, have been lost, inasmuch as our letter-bag on its way to Dedenberg (in order to have letters put into it) is always opened by the steward there, which has frequently been the cause of mistakes and other disagreeable occurrences. For greater security, however, and to defeat such disgraceful curiosity, I will henceforth inclose all my letters in a separate envelope to the porter. This trick annoys me the more because you might justly reproach me with procrastination, from which may Heaven defend me? At all events the prying person, whether male or female, cannot either in this last letter or in any of the others, have discovered anything in the least inconsistent with propriety." But it would appear that Haydn unjustly suspected the folk at Dedenberg. The "prying person" was nearer home, and the master writes to his fair friend a little later (May 30), "Such curiosity can do me no harm, far less your-

self, as the whole contents of the letter were an account of my opera 'La Vera Costanza,' performed in the new theatre in the Landstrasse, and about the French teacher who was to have come at that time to Estoras. You need therefore be under no uneasiness, dear lady, either as regards the past or the future, for my friendship and esteem for you (tender as they are) can never become reprehensible, having always before my eyes respect for your elevated virtues, which not only I but all who know you must reverence. Do not let this deter you from consoling me sometimes by your agreeable letters, as they are so highly necessary to cheer me in this wilderness and to soothe my deeply wounded heart. Oh that I could be with you, dear lady, even for one quarter of an hour, to pour forth all my sorrows and to receive comfort from you!" The master's letters give indications that in other respects than those connected with domestic relationships his life at Estoras was not the calm content generally pictured. As regards personal liberty he was little better off than a slave. In the letter last quoted we read, "I trust therefore you will not be displeased with your Haydn, who, often as his prince absents himself from Estoras, never can obtain leave, even for four and twenty hours, to go to Vienna. It is scarcely credible, and yet the refusal is always couched in such polite terms and in such a manner as to render it utterly impossible for me to urge my request for leave of absence. Well, as God pleases." Again, writing to Frau von Genzinger (June 27, 1790), he says, "I am doomed to stay at home. What I lose by so doing you can well imagine: it is indeed sad always to be a slave; but Providence wills it so. I am a poor creature, plagued perpetually by hard work, and with few hours for recreation. Friends? What do I say? *One* true friend; there are no longer any true friends save one female friend. Oh yes! no doubt I still have one, but she is far away. Ah well! I take refuge in my thoughts. May God bless her and may she never forget me." Once more writing from London to the same correspondent, Haydn exclaims, "Oh, my dear good lady, how sweet is some degree of liberty! I had a kind prince, but was obliged at times to be dependent on base souls. I often sighed for release, and now I have it in some measure. I am quite sensible of this benefit, though my mind is burdened with more work. The consciousness of being no longer a bond-servant sweetens all my toils." How different a state of things do these extracts suggest than that fondly imagined in view of the almost uniform serenity or cheerfulness of the master's music! But I have not quoted them to prove that Haydn shared the troubled inheritance of humanity so much as to point out the meekness and gentleness with which he endured. He could pour his cares and sorrows into the heart of a faithful friend, but with regard to those from whom they came he knew how to be silent, never returning evil for evil nor railing for railing. It is a remarkable fact, for example, that his published letters contain only two references to the woman who made his married life so unhappy. In the first instance he begs Frau von Genzinger from London to advance 150 florins to Frau Haydn, and adds with characteristic caution, "To insure the safety of the money, Herr Hamberger, a good friend of mine, a man of tall stature, our landlord, will bring you this letter himself, and you can with impunity intrust him with the money; but I beg you will take a receipt both from him and from my wife." The italics are mine. In the second case he identifies Frau Haydn with a malicious report the very sending of which to the absent composer reveals the woman's nature: "My wife wrote

to me that Mozart depreciates me very much, but this I will never believe. If true, I forgive him." The delicacy which restrained him, under great provocation, from making domestic circumstances a matter of discussion even with his friends is here worthy of note, but was quite in keeping with the master's general behaviour. During his first visit to London a rival enterprise to that of Salomon brought over Haydn's pupil Pleyel as a counter-attraction, and the advent of the younger musician is found thus noted in the diary of the elder: "Pleyel came to London on December 23, and I dined with him on the 24th." Moreover Haydn wrote to Frau von Genzinger (January 17, 1792), "Our rivals of the Professional Society have sent for my pupil Pleyel from Strasburg to direct their concerts. So a bloody harmonious war will now begin between teacher and scholar. . . . Pleyel on his arrival showed so much modesty towards me that he gained my goodwill afresh. We are very often together, which is much to his credit, and he knows how to appreciate his 'father;' we will share our laurels fairly, and each go home satisfied." On March 2 he writes, "My labours are augmented by the arrival of my pupil Pleyel, who has been summoned here by the Professional Society to direct their concerts. He brought with him a number of new compositions, which were, however, written long ago. He accordingly promised to give a new piece every evening. On seeing this I could easily perceive that there was a dead set against me, so I also announced publicly that I would give twelve different new pieces; so, in order to keep my promise, and to support poor Salomon, I must be the victim and work perpetually. I do feel it, however, very much. My eyes suffer most, and my nights are very sleepless, but with God's help I will overcome it all. . . . Pleyel's presumption is everywhere criticised, and yet I love him, and have gone to his concert each time, and been the first to applaud him." The perfectly amiable nature of Haydn, as exhibited in these and a host of other instances, draws us to him with irresistible force, and compels us to accept without shadow of question the honesty of his very beautiful and touching reply to an address from a Musical Society in Bergen. Writing on September 22, 1802, the old master said, "You give me the pleasing conviction (which cannot fail to be the most fruitful consolation of my declining years) that I am often the enviable source from which you, and so many families susceptible of true feeling, derive pleasure and enjoyment in domestic life. What happiness this thought causes me! Often, when contending with obstacles of every sort opposed to my works—often when my powers both of body and mind failed, and I felt it a hard matter to persevere in the course I had entered on—a secret feeling within me whispered, 'There are but few contented and happy men here below, everywhere grief and care prevail: perhaps your labours may one day be the source whence the weary and worn, or the man burdened with cares, may derive a few moments' rest and refreshment.' What a powerful motive to press onwards!"

How Haydn carried this kindness and gentleness of disposition even into the troubled region of artistic life, where such qualities are seldom found, let his outspoken admiration for Mozart testify. Writing to Herr Roth, in December 1787, he used expressions concerning his young rival that redound to his eternal honour: "I only wish I could impress on every friend of music, and on great men in particular, the same depth of musical sympathy, and profound appreciation of Mozart's inimitable works, that I myself feel

and enjoy; then nations would vie with each other to possess such a jewel within their frontiers. Prague ought to strive to retain this precious man; but also to remunerate him, for without this the history of a great genius is sad indeed, and gives very little encouragement to posterity to further exertions; and it is on this account so many promising geniuses are ruined. It enrages me to think that the unparalleled Mozart is not engaged by some imperial or royal Court. Forgive my excitement, but I love the man so dearly." No higher or more significant testimony to the beauty of Haydn's personal character need be asked for than this; none other, assuredly, will be demanded by those who know the tendencies and temptations of artistic life.

It must not be thought, however, that Haydn was wholly wanting in spirit. There were times, as his letters show, when he could give as well as take, and at such times we always discover that somebody has either been trying to "do" him in matters of business, or criticising his music with, in the composer's estimation, undue severity. In business concerns Haydn, with all his simplicity of character, was both sharp and shrewd; attempts to take advantage of him, therefore, not only aroused his indignation, but were promptly exposed. Thus Artaria, having announced the publication of certain quartetts before Haydn had distributed copies to his subscribers, heard from Estoras (June 4, 1782) to this effect: "Such a proceeding redounds very little to my credit, and is most injurious to me, and it is certainly a very Jewish step on your part. . . . By heavens! you have wronged me to the extent of more than fifty ducats, not having yet fulfilled my engagements with many of my subscribers. This step must cause the cessation of all transactions between us." It is true that Haydn wrote a few weeks later, "I regret having written my last letter to you in a moment of hasty passion, and I do hope that, in spite of it, we shall remain good friends;" but though his anger was "as the crackling of thorns under a pot," it was anger all the same. One more example of it will suffice, the cause being again Artaria, who neglected to answer some business proposition: "I have been much provoked by the delay, inasmuch as I could have got forty ducats from another publisher for these five pieces, and you make too many difficulties about a matter by which, in such short compositions, you have at least a thirty-fold profit. The sixth piece has long had its companion; so pray make an end of the affair, and send me either my music or my money." We scarcely recognise our gentle Haydn in these fierce little notes; but where profit was concerned he could hold his own with the best, and his business letters, which would not disgrace a man in the "City," surprise us as coming from a recluse.

In the matter of criticism Haydn appears to have been so sensitive that he could not refrain from showing his irritation even in a brief autobiography written at the request of a lady: "I had the good-fortune to please almost all nations (except, indeed, the Berliners) in chamber-music, as testified by the public papers, and by letters addressed to myself; I only marvel that those judicious Berlin gentlemen preserved no *medium* in their criticism of my works, as in one weekly paper they laud me to the skies, and in another bury me sixty fathoms deep in the earth, and without any valid reason; but I know why it is—because they are unable to perform these pieces of mine, and are too conceited to give themselves the trouble to understand them properly; and from other causes which, God willing, I will bring forward at the right time. Capellmeister von Dittersdorff, in

Silesia, recently wrote entreating me to defend myself against their cruel attacks, but I replied that one swallow does not make a summer; that perhaps one of these days some impartial authority would stop their tongues, which happened to them once before when they had accused me of *monotony*." Passages like these more suggest Herr Wagner girding at his censors than the meek and long-suffering Haydn. In another case he prints a note on the title-page of one of his works, with reference to the peculiar treatment of a certain passage, in order, as he says, "to anticipate the criticisms of any wittlings," and that "the whole work may not be exposed to blame on account of this well-weighed passage, which the critics, and above all my enemies, might pervert." The key to this sensitiveness we of course find in the extreme complacency with which Haydn regarded his own music, a complacency often expressed in a matter-of-fact way nothing short of funny. Thus (February 8, 1780) he despatched a Sonata to Artaria with a note which said, "It is only those who are envious (and there are many such) who will find fault with it." Referring to transactions with the Directors of the Paris Concerts spirituels, he wrote (May 27, 1781), "They made me an offer to engrave all my future works, on very advantageous terms, and are much surprised that my compositions for the voice are so singularly pleasing; I, however, am not in the least surprised, for as yet they have heard nothing. If they could only hear my Operetta 'L' Isola disabitata,' and my last Shrovetide Opera, 'La Fedeltà premiata'! I do assure you that no such work has hitherto been heard in Paris, nor perhaps in Vienna either." Again, writing to Artaria (July 20, 1781) about a setting of three songs by Frieber, the master, while indulging his own self-complacency, makes a—for him—perfectly vicious attack upon a certain Capellmeister Hofmann: "The same three songs have (between ourselves) been set to music wretchedly by Capellmeister Hofmann; and just because this braggart thinks that he alone has climbed to the summit of Mount Parnassus, and tries in every case to run me down with certain circles of the great world, I have composed these same three songs, to show this pretended great world the difference." He adds further on, "They are indeed merely songs, but not *street songs*, like those of Hofmann, devoid of ideas, expression, and above all of melody." In another case he recommends to Artaria his new Capriccio as one which, "from its taste, singularity, and elaborate finish, cannot fail to be received with approbation by learned and unlearned." And there is a later reference to "twelve new and very charming Minuets and Trios," offered to Artaria for as many ducats. Yet in all these, and other instances, the simple good faith of the man is evident and removes every cause of offence. His words read like the utterances of a self-respect too unconscious of vanity to dread the charge of conceit and arrogance, "from which," the master piously says in a letter to Breitkopf and Härtel, "my heavenly Father has preserved me all my life long."

The pious remark just quoted reminds us of a phase in Haydn's character which his letters put in the clearest possible light. The master was of an intensely religious nature, not given to vague sentimentalism, as is often the case with religious natures, but living and acting as though in the presence and under the government of a personal God, whom he regarded as infinitely kind, and as overruling all things for good. Proofs of this abound throughout his correspondence and other writings. Thus he concludes the autobiographical sketch already men-

tioned with the following words: "I offer up to Almighty God all eulogiums, for to Him alone do I owe them. My sole wish is neither to offend against my neighbour nor my gracious prince, but above all not against our merciful God." Referring to his expected dismissal by Prince Esterhazy for remaining so long in London, he writes, "But I hope even in that case that God will be gracious to me, and enable me in some degree to remedy the loss by my own industry." In a subsequent letter he says, "May God only vouchsafe to grant me the health that I have hitherto enjoyed, and may I preserve it by good conduct and out of gratitude to the Almighty." *A propos* to his earnings in London, we read, "I daily thank my Creator for this boon." And again, with reference to exhaustion from overwork, "Providence alone can repair the deficiency in my powers, and to Him I daily pray for aid, for without His support I should indeed be a poor creature." Finally, for such quotations need not be multiplied, he begins an appendix to his will with the words, "Should God call me away suddenly," and goes on, "In the name of the Trinity. The uncertainty of the period when it may please my Creator, in His infinite wisdom, to call me from time into eternity has caused me, being in sound health, to make my last will with regard to my little remaining property." The whole tenour of Haydn's character forbids the uncharitable assumption that these repeated evidences of religious feeling were other than genuine. It is clear, indeed, that Haydn had a childlike trust in his God, and looked upon himself as directed in all his ways by infinite Power conjoined with infinite Benevolence. Here we have the clue to many of the chief phases of his disposition. The man who feels as Haydn felt can be no other than cheerful, patient, and resigned, for though the Being in whom he confides often "moves in a mysterious way" He may be trusted even where He cannot be traced.

All the goodness and beauty of Haydn's character is epitomised in the will of which mention has just been made. Not only are his relatives of every grade considered by the disposition of his property, but also a host of people having no sort of claim upon him. Priests, schoolmasters, and schoolchildren are thought of; "poor blind Adam in Eisenstadt" gets 24 florins; Fräulein Anna Buchholz receives 100, "inasmuch as in my youth her grandfather lent me 150 florins, when I greatly needed them, which, however, I repaid fifty years ago;" to "the old gardener Michel" are bequeathed 24 florins, and 100 to "the blind daughter of Herr Graus, leader of the choir in Eisenstadt;" while the "four sisters Sommerfeld, daughters of the wigmaker in Presburg," receive 200. So the good old man runs on through sixty-three bequests; and at this characteristic task I should leave him but for the temptation to show how, in one respect at least, he enjoyed the life thus made more easy to others. Musical artists are not, as a rule, insensible to creature comforts, and to that rule Haydn presents no exception. In plain words, he thought a good deal about his dinner, and relished it with the zest of the typical alderman. Writing to Artaria from Estoras (1788) he says, "By-the-bye I am very much obliged to you for the capital cheese you sent me, and also the sausages, for which I am your debtor, but shall not fail when an opportunity offers to return the obligation." In a subsequent letter to Frau von Genzinger he comically laments the change from Vienna to Estoras: "I lost 20 lbs. in weight in three days, for the effect of my good fare at Vienna disappeared on the journey. 'Alas! alas!' thought I, when forced to eat at the *restaurateurs*,' instead of

capital beef, a slice of a cow fifty years old; instead of a ragout with little balls of forced meat, an old sheep with yellow carrots; instead of a Bohemian pheasant, a tough grill; instead of pastry, dry apple fritters and hazelnuts, &c.' Alas! alas! would that I now had many a morsel I despised in Vienna! Here in Estoras no one asks me, 'Would you like some chocolate, with milk or without?' 'Will you take some coffee, with or without cream?' 'What can I offer you, my good Haydn?' 'Will you have vanille ice or pineapple?' If I had only a piece of good Parmesan cheese, particularly in Lent, to enable me to swallow more easily the black dumplings and puffs! I gave our porter this very day a commission, to send me a couple of pounds." A month later he writes to his fair friend, who it is clear took pity on his distress, "You must now permit me to kiss your hands gratefully for the rusks you sent me, which, however, I did not receive till last Tuesday; but they came exactly at the right moment, having just finished the last of the others." From London even, where his Italian landlord gave him "four excellent dishes" at every dinner, and where he was invited out six times per week, we find him exclaiming to Frau von Genzinger, "Oh! how often do I long to be beside you at the piano, even for a quarter of an hour, and then to have some good German soup. But," he resignedly adds, "we cannot have everything in this world." Dear old master! let us take our last look at him in a position described by himself with charming and characteristic *naïveté*; the scene is an amateur concert-hall: "After the concert I was taken into a very handsome adjoining room, where tables were laid for all the amateurs, to the number of 200. It was proposed that I should take a seat near the top; but, as it so happened, I had dined out that very day and eat more than usual. But, in spite of this, I could not get off drinking the health, in Burgundy, of the harmonious gentlemen present. All responded to it, but at last allowed me to go home." Haydn was "allowed to go home" in a very definite sense eighteen years later; but, while his letters endure, the remembrance of his gentleness, amiability, and piety will never fade.

DUSSEK'S PIANOFORTE SONATAS.

By EBENEZER PROUT, B.A.

It is a frequent subject of complaint with those pianoforte teachers who are conscientious in the selection of music for their pupils that they find it difficult to get good classical pieces of only moderate technical difficulty. Until a player is fairly advanced it is worse than useless to give Beethoven's Sonatas, and one cannot be always teaching Mozart. It is a curious thing that these teachers frequently ignore altogether—indeed are often themselves unacquainted with—the pianoforte works of Haydn, Clementi, and Dussek. With the object of directing their attention to a perfect mine of musical beauty, I propose to make some remarks on the Sonatas of the last-named of these three composers.

Comparatively few, even among educated musicians, know how much Dussek did toward developing the technical resources of the piano. The contemporary of Mozart, and a great pianist, he composed more than fifty Sonatas, twelve Concertos for the piano with orchestra, a Quintett, Quartett, and Trio for piano and strings, and a literally countless number of small pieces, Variations, Rondos, &c. Of this enormous mass of music how much is known by the average teacher

of the present day? The Sonata dedicated to Mrs. Chinnery (Op. 24), the "Plus Ultra" Sonata, "La Consolation," and perhaps the little Rondo "La Matinée," to which may occasionally be added the "Invocation," and even "Les Adieux" and the "Élégie harmonique." That these are on the whole fairly representative of their composer there is no doubt; but there are many other works equally, if not more beautiful, which, so far as general appreciation is concerned, might as well never have been published. That Dussek published many things unworthy of his reputation is indisputable: he was at one time a partner in a music business, and doubtless wrote a good deal for the "shop;" but these ephemeral pieces are mostly in smaller forms (Variations, Rondos, &c.), and among the Sonatas it is rare indeed to find works without some special features of interest.

As a composer Dussek has both strong and weak points. He was a great melodist—no more absolutely tuneful music than his exists; and, even when trivial, he never ceases to be graceful and pleasing. In addition he had the power of inventing "new passages," in the technical sense of the word. In this respect his Sonatas show an advance on those of Mozart, and approach more nearly to the style of Hummel, who owed more to his great predecessor than is generally known or acknowledged. On the other hand, Dussek seems to have been deficient in strict scientific training. Harmonic crudities are not uncommon in his pieces, while absolute faults are occasionally to be met with. His thematic developments, also, are frequently weak, sometimes consisting of little more than repetitions of previously heard passages, though the constant flow of melody in the music frequently hides the deficiency in great part, if not entirely.

The best edition of Dussek's Sonatas is that published at Leipzig by Breitkopf and Härtel, which has been reprinted in a cheaper form by Litolf. It does not contain the whole of the Sonatas, only thirty-two out of about fifty being given; but as it includes most of the best, and many of the others are out of print, I shall confine my remarks to those comprised in this collection, and take them in the order in which they appear in the volumes, that of their opus-numbers.

The three Sonatas, Op. 9, which begin the series are all admirable specimens of their composer. They were formerly among the most esteemed of his works; and age has robbed them of but little of their freshness. The first, in B flat, is decidedly the easiest, and will be found very useful as a teaching piece. The second subject of the first movement affords an illustration of what was said above as to Dussek's weakness in composition. He gives us consecutive octaves between extreme parts of very bad effect. Their correction is so easy that, were it not establishing a dangerous precedent to tamper on any pretence with the text of the old masters, one would feel much inclined to change the passage. The Sonata contains only two movements; the final Rondo, in $\frac{3}{4}$ time, is a favourable specimen of a form in which Dussek is almost invariably happy. The second Sonata, in C major, is a more elaborate and brilliant work than the first. The opening Allegro is very showy, and by no means easy to play well; it will be noticed that, even in the most brilliant passages, the music never loses its melodious character. The plaintive slow movement, in A minor, is an excellent study for the practice of uneven groups of notes (four against three, &c.) in the two hands; while the final Presto is one of its composer's most sparkling movements. The third Sonata, in D, is the most brilliant and difficult of the set; perhaps, on the whole, also the most beautiful. The first movement abounds in

runs of thirds, sixths, and octaves, and the Finale (*prestissimo*) is a kind of "Moto continuo" requiring great clearness of finger and some "staying power." The Sonata is more fitted for concert use than for a teaching piece, though advanced pupils will be able to grapple with it. Its constant flow of melody must make it a favourite wherever it is known.

The three Sonatas, Op. 10, are perhaps a little, but only a little, inferior to those just noticed. Of the three, the first, in A major, though full of beauty, is the least striking. As with Op. 9, it is also the easiest of the three. The short Adagio in E major is a fine specimen of its composer's graceful manner; and the Rondo, the chief subject of which is founded upon the scale, is overflowing with melody. The second Sonata, in G minor, is unique in its form among the Sonatas of Dussek. It contains only two movements, a long Adagio in the style of Emanuel Bach, consisting of two parts, of about equal length, the first of which is repeated, and a Vivace con spirito of unusual fire and boldness, which in parts reminds one somewhat of Mozart. The whole work, which is not of excessive difficulty, is one which will be studied with pleasure. The third Sonata of Op. 10 (in E major) is the finest of the set. It is again in two movements, the first Allegro having much affinity, especially in the character of the passage-writing, with the third Sonata of Op. 9; and the final Presto con fuoco, in E minor, $\frac{3}{4}$ time, is a most curious anticipation of Mendelssohn. Both the first and second principal subjects remind us irresistibly of that composer, while the phrase at the conclusion of the first part, repeated at the end of the movement, is almost identical with a well-known passage in the first movement of the "Scotch Symphony." Is the coincidence accidental, or did Mendelssohn know the Sonata, and was he unconsciously influenced by it? The technical difficulty of this piece is considerable, and it can therefore only be recommended for well-advanced pupils.

The six Sonatas, Op. 20, which come next in order require no detailed notice. They are charming little pieces, similar in character to Clementi's much better-known Sonatinas, and of about the same degree of difficulty, but more attractive in their melody. Dussek's music, though less highly finished than Clementi's, is of a more tuneful character; and the comparison of these Sonatinas with Clementi's, Op. 36, will show at once the different quality of the inventive power of the two great pianists. There is a warmth in Dussek which is too often absent in his Italian contemporary.

The Sonata in B flat, dedicated to Mrs. Chinnery, is probably the best known of all Dussek's works, unless it be "La Consolation." For that reason it will be needless to say much of it now. Though very pleasing, and a capital teaching piece, it is by no means one of its composer's best Sonatas. It may be remarked in passing that a discrepancy exists between the English and German editions as to the opus-number of this and some other Sonatas of the series. The old English edition bears the number Op. 24, while Breitkopf and Härtel's gives it as Op. 23. Similarly, Breitkopf's Op. 45 is Op. 46 in the original edition, and I have seen an old copy of the "Plus Ultra" marked Op. 71, instead of Op. 70, the number generally accepted. How these differences are to be accounted for I am not able to say; it is as well that they should be mentioned, as some of my readers may have copies of the older edition. Similar variations are also to be found in the different editions of many of Clementi's Sonatas.

The preference shown by Dussek for the two-movement form of the Sonata is somewhat curious. Of the

thirteen early Sonatas already noticed only two (Op. 9, No. 2, and Op. 10, No. 1) are in three movements; and although in the later and on the whole more important works which are now to come under consideration a third movement is more common, while in three cases we shall even find a fourth, the composer still in many cases confines himself entirely to the Allegro and Rondo. It is difficult to conjecture the reason for this; it certainly did not arise from any weakness of inventive power as regards the slow movement, for Dussek has left us charming specimens both of Andante and Adagio. What makes the omission still more inexplicable is that in some instances the works themselves seem to suffer from the want of that contrast which a slow movement interposed between the two quick ones would give. Of this the first Sonata to be mentioned here is a striking example. The three Sonatas, Op. 35, dedicated in the original edition "al suo stimatissimo amico Muzio Clementi," are said by Fétis in his "Biographie universelle des Musiciens" to have been considered by their composer as among his best works; and from this opinion few who are acquainted with them will differ. The first of the set, in B flat, opens with a rather long and very showy Allegro moderato e maestoso, the melodies of which are very characteristic of the composer. The movement, however, is not altogether free from the charge of a certain monotony in the passage-writing, one particular figure of semiquaver triplets, first used just before the second subject is reached, recurring too frequently afterwards. As already stated, this Sonata suffers from the want of a slow movement. The Allegro, in common time, is immediately succeeded by a Finale in $\frac{3}{4}$ time, and the general similarity of rhythm acts prejudicially on the effect of the work as a whole. Apart from this, however, the Finale is one of the brightest and freshest movements that ever fell from Dussek's pen. In its form it is peculiar: the first part, with the second subject in the dominant, is repeated like an ordinary first movement; but after the "free fantasia," which ends with an unusually long dominant pedal, the return is made to the second subject, and the first is not introduced in its entirety at all, though it is hinted at in the subsequent developments. The whole of this Sonata will be found a most useful and enjoyable teaching piece for tolerably advanced pupils.

Decidedly finer, however, is the second Sonata, in G major. Like the first, it is only in two movements; but the Rondo is in all respects so strongly contrasted with the first Allegro that in this case the want of a slow movement is not felt. The opening subject is unusually bold in style, while the second is one of Dussek's most lovely ideas. The passage-writing, too, is full of charm, and the frequent use of double counterpoint in the movement reminds one of the fact that the composer was not merely a distinguished pianist but an excellent organist. The Rondo is even more charming than the first movement. It is in the somewhat unusual time, for a Rondo, of $\frac{3}{4}$; its themes are of remarkable beauty, and though containing nothing quicker than quavers, is by no means easy to play well. The time is *molto allegro*, and the episode in G minor, especially, requires great neatness and perfect equality of both hands. The closing bars of the Sonata are curiously like Spohr in their gradual dying away upon a long tonic pedal. With Spohr this conclusion was almost a mannerism; in Dussek, on the other hand, this is probably a solitary instance.

The third Sonata, in C minor, is a worthy companion to its predecessors. The fiery opening movement

almost recalls Beethoven's earlier style in the boldness of its harmonies; while the long Adagio patetico has the grace and suavity of Mozart. Here again the very florid ornaments seem to have furnished more than one hint to Hummel. The Finale is preceded by a short Intermezzo, which is in fact nothing more than a Prelude. Though full of spirit and very tuneful, it cannot be said that this movement is at all equal to the rest of the Sonata. Its chief theme is very trivial, and not without a tinge of vulgarity; and as it forms the principal material for the subsequent developments, the music nowhere rises to a high level.

Over the next set of three Sonatas (Op. 39) I must pass hastily, though much might be said about them. They are suited for teaching, rather than for concert purposes, being only of moderate difficulty. All of them abound in delightful melody, and in passages which are most pleasant to play as well as improving to pupils. The first and third (in G and B flat) are on the whole the best; the second (in C), though extremely pretty, is, with the exception of a delicious little final Rondo, hardly in its author's happiest style.

With respect to the third Sonata, in B flat, there is a very curious difference of text in different editions, on which some of my readers may perhaps be able to throw a little light. I have in my library the original English edition of these three Sonatas, and on comparing it with Breitkopf's new edition very remarkable discrepancies appear in the Rondo of No. 3. In the first place the chief theme of the movement appears each time unchanged in the old edition, while in the new edition it is embellished with different ornaments on each recurrence. Besides this (not to mention minor differences) two bars of the original are omitted in Breitkopf's edition, at the foot of the last page but one; and the last five bars of the old edition are replaced by nine which are entirely different in the new. Breitkopf's new edition is, I believe, reprinted from their old complete edition of Dussek's works in twelve volumes. Can anybody inform me whether the latter (which, to judge from the type, must have been published early in the present century) was produced under the superintendence of the composer, or whether the alterations are founded upon tradition, or are the work of some irresponsible editor? The changes are important enough to make the question worth asking.

In the next Sonata, Op. 43, in A major, is found the most important and brilliant, and in some respects the finest, of all the two-movement Sonatas. It is pre-eminently a concert piece, and in point of technical difficulty is surpassed by very few of Dussek's works. The first movement is an excellent study for double notes; rapid passages in thirds and sixths are of frequent occurrence, but the music never degenerates into a mere finger-exercise. It has been already said that Dussek was remarkably happy in his invention of passages; and nowhere is to be found a better example of the combination of brilliance with melodic charm than in this Allegro. The following Rondo is, with the exception of one page, considerably less difficult, but not less beautiful; the music flows along in one tuneful stream from the first bar to the last. This Sonata would be well worth producing at the Monday Popular Concerts.

(To be continued.)

ENGLISH MUSICAL PRIVILEGES.

BY HENRY C. LUNN.

THAT our many ruined castles must not be accepted as a proof that the power and independence of the inhabitants of this country have in the slightest

degree declined may be shown by the patriotic adage that "an Englishman's house is his castle," a proverb which, although in the present day not being capable of too literal an application, is one grateful to a Briton, as undeniably affirming the truth that neither physically nor mentally is he to be easily dispossessed of what he has once firmly got hold of. Douglas Jerrold, in one of his comedies, has sarcastically drawn the character of an Englishman who, confined in a French fortress, resolutely insists upon it that even British prisons are infinitely superior to foreign ones, and naively asks an officer who is eloquent on the wines of his country whether he has ever tasted our English champagne. Caricature apart, however, there is much in our national character which, owing perhaps greatly to our insular position, may be said to amount almost to dogged obstinacy. It is very well for foreigners to fancy that by the adoption of new ideas they are progressing; but "Old England" as a rule erects her "wooden walls" as pertinaciously against the invasion of mental as against physical intrusions upon her territory, and holds on to what she has long believed in with a bland feeling of contentment which astonishes those whose convictions are based solely upon the result of intellectual investigation. Were we free to range over every subject, we could cite many instances of this truth; but, confining ourselves solely to that of music, there can be no difficulty in showing in how determined a manner we guard against any alteration in our existing artistic methods of thought, whilst the utmost diversity of opinion exists around us.

In our school geographies we are told, after naming the established religion of a nation, that "all others are tolerated." Precisely so is it with our recognised theory of what is generally termed "Harmony." There is a popular belief that the origin and treatment of chords has been reduced to a system which is universally taught in this country; and although it is well known that the subject has latterly been reconsidered and ably explained upon principles diametrically opposed to those which have hitherto been received, and this by the very ablest musicians, no movement is made towards authoritatively establishing the science upon a firm and solid basis. Reviews tell us that the laws laid down in the books of some of our best modern theorists are incontrovertible. We have of course no intention here of arguing their relative merits, but there can be no doubt that these critiques are in many cases perfectly true; yet each man has to fight his own battle unaided, the inference being unquestionably that amidst a conflict of theories it is better not to favour any one, a resolve perhaps thoroughly in accordance with the natural independence of the British character upon which we have commented, but scarcely one which can conduce to the progress of the art. There may be a little healthy excitement when the pupils of one master quarrel with those of another as to the fundamental facts which regulate the science each is studying; yet we cannot but believe that, were a congress of the most eminent musicians called to frame a code of laws which should be universally accepted, a permanent good would result to the many, although some trifling concessions might be necessary for the few.

Then we would ask whether our firm resolution to adhere to a pitch which has been gradually raised until it has reached an altitude which frightens vocalists who visit us is not essentially English? True it is that, as in the instance already mentioned, having once settled the matter, we may choose to

defend it, regardless of consequences, merely because it exists; but we can scarcely expect that foreigners will favour our conservative views on the subject, and some day therefore we may find that we shall be forced to give up a point, as a matter of policy, which long ago we should have gracefully conceded as a matter of reason. In this case, however, many have arisen in our own country ready and willing to point the way to a solution of the difficulty. The Society of Arts, after deliberating for some time upon the subject, and inviting discussion from all those most competent to consider it in all its bearings, came to a conclusion as to the number of vibrations which should represent the note C. Tuning-forks adjusted to this pitch were sent round to each person who assisted at these meetings; and, as far as the Society was concerned, the matter was settled. But what was the result? Pianoforte-makers tuned their instruments precisely as their customers pleased; the pitch in concert-rooms and opera-houses was regulated by the will of each Conductor; and the tuning-forks already mentioned remained as a melancholy proof of the futility of imagining that any deliberative assembly can interfere with the boasted privileges of Englishmen. But the matter did not rest here, for a vocalist whose services could ill be spared protested that he would not sing at the absurdly high pitch prevailing in this country. It might be imagined that, having thus assumed so practical a form, the question would be sufficiently important to compel us to a definite settlement of the pitch, even presuming that we did not adopt the *diapason normal*, which was held up as a model for imitation. Not a bit: rather than acknowledge that any reform could be needed, the artist mentioned was openly accused of wishing to bring down the pitch to suit his failing voice; and, although a *prima donna* (against whom the same charge could scarcely be brought) joined most heartily in condemning what is termed the "English pitch" (which in fact means the pet pitch of any Conductor), the slight agitation caused by the discussion very shortly calmed down, and Englishmen continued to retain the glorious privilege of measuring notes as they please, irrespective of the requirements of those artists whose interests should have been first consulted.

The "English fingering," too, is one more instance of the tenacity with which we hold to our vested musical rights. Music is said to be an universal language, and, as far as notation goes, we freely admit this truth; but foreign editions of pianoforte works which are fingered are rendered useless in this country, not because (as we have often heard said) we finger differently from our Continental neighbours, but because they finger differently from us. Pupils may be told, it is true, that four means three, and two means one; but as a rule they revolt against foreign fingering; and we have even heard a refractory student declare that she was not going to put her thumb when it was clearly marked first finger. Musical publications, therefore, printed abroad must undergo a certain revision before they can be accepted in this country; for it is not likely that we, who refuse to accept a Continental pitch, would blandly accept a Continental fingering.

We could strengthen our case by adducing more proofs of England's refusal to be guided by the musical customs of other countries—such, for example, as admitting persons in our concert-rooms during the performance of a composition; tuning all the orchestral instruments before an audience; and waiting between the acts of an opera until those who occupy unsecured seats are perfectly wearied

out—but enough has been shown to prove that we are resolved to defend our artistic privileges against all innovators, without any examination into their merits. Resistance of foreign intervention is an instinct with our countrymen; and although it may perhaps be questioned whether fencing ourselves around with convictions sometimes sanctioned more by age than by reason will not occasionally have the effect of drawing ill-natured criticism upon us, we can at least have the satisfaction of feeling not only that "an Englishman's house is his castle," but that he would rather let it crumble away from the ravages of time, than be forced to repair it by pressure from without.

It is a fact no less melancholy than true that by running away from the metropolis you do not run away from music. Possibly there may be a lingering idea that a man cannot enjoy himself thoroughly unless "sweet sounds" accompany him through the brief holiday he usually snatches from his life of drudgery; but the "music of the sea," to which a longing allusion is so constantly made by business men, is by no means the same thing as the "music of the seaside;" and indeed the expression is after all only a poetical method of affirming the truth that the monotony of nature, as distinct from the monotony of art, is soothing, but never irritating. It may be said that a man who places himself in a quiet nook at some pretty watering-place need not go where music is to be heard, and this we at once freely admit; but how is he to escape from the infliction when, as we can affirm from experience, the music comes to him? To say nothing of organs, accordions, and banjos occasionally mingling with the welcome roar of the waves on the beach, a pianoforte in the next house at the moment we write greets our ears, the selection for the morning including Czerny's "Hundred and One Elementary Exercises," the "Plough-boy," with variations, and one of Mendelssohn's "Lieder ohne Worte," *La melodia ben marcato*. Then a band plays immediately under our window every morning from eleven till one, the music being chosen to display rather the power than the delicacy of the performers. As one of the principal residents of the town remarked, however, people would not be satisfied unless there were "plenty of the trombone and big drum." And very likely he is right, only we cannot help thinking that, in justice to those who dissent from this view of the subject, it would be better to confine the performances of the band to some open space where only those might assemble who wished to hear it. Would it not also be possible to set apart a portion of the town where pianofortes for practice could be provided at so much an hour—a sort of musical gymnasium which should be kept exclusively for the exercise of little fingers? Of course we know that we are bound to put up with certain inconveniences when away from home, but we are not prevented from grumbling at them; and many fellow-sufferers will, we are sure, thank us for our suggestions. If what is known as "seaside music" must continue, every well-trained person should certainly learn to bear it like a man, but, as Macduff tells Malcolm, he must also "feel it as a man."

EXPERIENCE has proved that nothing is so easy to obtain as a "testimonial" to the efficacy of an instrument designed to facilitate teaching; for many persons, partly from a laudable desire that the

inventor should be rewarded for his ingenuity, and partly with the hope that by recording a favourable opinion they will be certain to hear no more of the matter, will good-naturedly advise everybody to test the merits of an article which they would never think of using themselves. Musical students have a large choice of such inventions, and yet where can we find an eminent singer who has been trained by putting silver spoons and wedges in the mouth, or a pianist who in early practice has had a hand-rail over the key-board of his instrument to support the wrist, or allowed his arms to be bound to his body by ropes? We know that all these methods have been strongly recommended, and we know also that they have been tried by persons whose natural defects should have prevented them from becoming executants, either vocal or instrumental, the only artist of note—Schumann—who aimed at strengthening his fingers by mechanical aid, proving our case by utterly incapacitating himself from touching the pianoforte at all. And yet these inventions multiply, for we have before us from America the description of an instrument called the “Phono-Mendator,” which by being placed in the mouth of those studying singing will enable them to keep the mouth and tongue in a proper position, to pronounce perfectly the Italian vowels, to avoid a “shrill or howling tone,” to detect a nasal tone “by means of the little mirror which shows when the arches of the palate are narrowed,” and to economise the breath, “as denoted by the greater or less motion of the feather.” Now, what more can be required to make a perfect singer—except perhaps a voice, which unfortunately no instrument can give? The only question is whether those gifted with this indispensable qualification for a vocalist, and a reasonable amount of intelligence, will not get on very well, as they have hitherto done, with the guidance of an able teacher only; and whether those not so gifted ought to study singing at all—even with the assistance of the “Phono-Mendator.”

MUSICIANS who, in consequence of the severe examinations now instituted at Cambridge University, have been deterred from entering themselves as candidates for a degree, will be glad to find that an opportunity is presented of obtaining this coveted distinction by merely writing to Jersey and paying, we presume, a few necessary expenses. Whether the ventilation of the subject in this journal—which, as our readers may remember, commenced by our simply requesting a professor who signed himself *Mus. Doc.* to state where he obtained his degree—may have made this country somewhat too warm for the traders in musical honours to pursue their calling we cannot say, but the following advertisement, quoted from the *Deutsche Musiker-Zeitung*, will show that the appeal is now made especially to Germans: “DOCTOR OR PROFESSOR OF MUSIC.—May be obtained, *in absentia*, by ladies and gentlemen of education, artists, musicians, professors, and opera-singers in particular. Information will be given upon prepaid inquiries addressed, *Medicus*, King Street, Jersey (England)”!! There is little novelty in this announcement save the intimation that “ladies” and “opera-singers” are included amongst those for whom the advertiser will kindly procure a degree; but too much publicity cannot be given to the fact that so nefarious a traffic as this advertisement discloses has not yet died out. It is notorious that many persons still style themselves *Mus. Docs.* who have no more right to the title than they can purchase

through such a channel as we have called attention to, and we cannot but believe that it is the duty of all who hold a recognised degree to fearlessly expose those who claim an honour which has been bought instead of earned. This we believe could be easily done, for were it once understood that a *Mus. Doc.* or a *Mus. Bac.* were compelled to state, after such title, where it was granted, not only would a University degree be doubly valuable, but that gained, *in absentia*, by such agents as “*Medicus*” would be perfectly valueless.

ALL who glance at the list of pensions periodically awarded to those who distinguish themselves in art, science, or literature must, we are certain, be gratified to find that persons who have passed their lives in a pursuit too often more beneficial to others than themselves are not quite unrecognised by the Government. It is true that we often see names comparatively unknown, which may suggest the question as to whether interest has not somewhat more to do than it should have with the distribution of the limited amount allowed; but with this we have at present nothing to do, because we wish to confine ourselves exclusively to the inquiry why those whose eminence in musical composition is a proof that they have scattered treasures far and wide for the benefit of their fellow-creatures are never included amongst the favoured few to whom we have alluded? We freely admit that Handel received a kind of state pension, but this was strictly a royal reward for musical services rendered in glorification of warlike achievements; and we can also call to recollection that an annuity was granted to Dibdin, but he was known more as a songwriter than a song-composer; and then it must be remembered that he helped by his stirring verses to keep alive the feeling that England's ships and England's sailors were the natural rulers of the sea at a time when it was highly important that such feeling should be encouraged. These exceptions therefore prove the rule, for neither was rewarded by the Government purely as an artist; and we are still left to wonder why the creators of works which appeal so powerfully to the multitude should not be considered as great benefactors as those who have enriched the store of intellectual knowledge in another language. We should be sorry indeed to believe that unless music is employed in praise of war, its followers can have no claim upon the gratitude of their countrymen: surely we are not to bestow honours upon the artists who incite us to send men out of the world, and pass over those who seek to better men who are in it.

WE recollect, during an examination at a village school, the master was asked how it happened—seeing that so few of his pupils could either read or write—that he had been appointed a schoolmaster, when he naively replied that he was considered in the neighbourhood too stupid for anything else. This anecdote has often occurred to us in reading musical notices; for, although in some of these articles we occasionally see an indication that the author might have written passably enough upon other matters, he constantly shows us that upon the special subject chosen he has even less knowledge than the majority of his readers. We have on many former occasions cited instances of this fact; but another, lately met with in the pages of a contemporary, is too good to be passed over. We should certainly have imagined that all persons professing any knowledge of music would have known that Mendelssohn never claimed any of the Chorales

in "St. Paul" as his own, but that he took them, as Bach did in his "Passion-music," because they were popular enough to reach at once the hearts of their hearers. But a correspondent in the journal mentioned writes to express his indignation at the discovery that "Sleepers, wake" is an old Chorale "turned to account" by the composer of "St. Paul," and emphatically asserts that such plagiarism is "too bad." Now this ignorance might be merely amusing, but the melancholy part of it is that this very correspondent is the writer of a long article in depreciation of Mendelssohn, the authorship of which he proudly claims in his signature at the conclusion of the letter referred to. Really if a man will insist upon thus putting himself into the pillory he must not complain if he attract the notice of casual passers-by.

THE *Gazetta Musicale di Milano* mentions the invention by one Guida, of Naples, of a musical (?) instrument which, although bearing the terrible name of *Dactylomonocordo*, has (as indeed the word would imply) only one string, and is played with one finger. The inventor has lately given some concerts on his new instrument, probably, we should think, with a view to demonstrate to his audience the effect produced by similar primitive instruments of savage tribes. In the face of the complicated and wonderfully perfected organs of musical expression of which modern orchestras are composed, this new "invention" seems certainly remarkable. But perhaps we are doing Signor Guida an injustice, and his one string may—like the "one string of continuous melody" which connoisseurs detect in the later works of Herr Wagner—be capable of a variety of expression hitherto undreamt of.

GEORGE TOWNSHEND SMITH.

THE gloom thrown over Hereford by the sudden death of Mr. George Townshend Smith (the Cathedral Organist) on the evening of the 3rd ult. was not merely that which would naturally arise from the loss of an artist who had faithfully and earnestly performed his duties for upwards of thirty-four years; it was the deep and heartfelt grief for the removal of a man who had won the esteem—we may indeed say the love—of the many who had grown up around him, to regard his genial and kindly presence in the city as almost a necessity. But Mr. Smith was so universally known through his connection with the Three Choir Festivals that not only in Hereford, but only in the cities where these meetings were held, but amongst all the artists, spread far and wide, who had been brought periodically into contact with him, the news of his death was felt with a poignancy of regret which sufficiently evidenced the high estimation in which he was held, even by those whose attachment to him could in no degree be influenced by local position.

The deceased was, we understand, in early life a chorister of St. George's Chapel, Windsor, on leaving which he became a pupil of Mr. Highmore Skeats, organist of St. George's, and afterwards studied under "Old Sam" Wesley (as he was called), father of the late organist of Gloucester Cathedral. He then became organist at Eastbourne, changing to a similar office at King's Lynn before he was appointed to Hereford Cathedral, which event took place in 1842. In the following year he superintended his first meeting of the "Three Choirs," and so successfully carried through his twelfth Triennial Festival last year as to earn not only the praise of artists, critics, and friends, but an official recognition of his valuable services, for the second time, in the shape of a handsome testimonial from the stewards.

The Sunday services at the Cathedral were most solemn, for the instrument at which the deceased had

officiated for so many years was silent, the hymns and anthems were selected as being appropriate to the sad event, and the sermons, both in the morning and evening, contained pointed allusions to the matter which was uppermost in the thoughts of every member of the congregation. The funeral took place on the following Tuesday, the coffin, with its floral pall of wreaths and crosses—emblems of the affection of only a few of many loving friends—being met by the Cathedral authorities, consisting of Canon Jebb, the Hon. and Very Rev. the Dean, some of the Prebendaries, the Priest Vicars, and the Bishop. The procession having been formed, the choristers led the way, singing the opening sentences of the Burial Service to Croft and Purcell's music. The Dean read the lesson; Spohr's "Blest are the departed," from "The Last Judgment," followed as an anthem, and the procession moved slowly down the nave of the Cathedral while the remainder of the sentences, usually given at the grave, were sung. The organ (played by Mr. Harford Lloyd, of Gloucester Cathedral) pealed out the Dead March in "Saul" as the coffin was being placed in the hearse; and at the cemetery the funeral service was performed by the Rev. J. Goss. The mourners were Mr. Montem Smith, Mr. Samuel Smith, Mr. J. Carless, jun., Rev. Robert Dixon, Alderman Carless, and Mr. Woodley Smith; but grouped around the grave were so many whose moistened eyes showed the real grief at their hearts that we might in truth almost indefinitely extend this list. In the city on the morning of the funeral not only the principal shops were closed, but the blinds of many of the private houses were drawn down; and so universal was the feeling of sorrow that at the luncheon given to the Royal Archaeological Institute the Mayor said that one of the reasons for setting an example of brevity was the deep regret he felt at the absence of Mr. Smith (who was one of the first to accept his invitation), and the knowledge that so many were anxious to pay the last tribute of respect to his memory.

SALE OF DR. RIMBAULT'S LIBRARY.

A FEW years since was published an amusing squib, consisting of ten pages, with the following title, "Catalogue of the extensive library of Doctor Rainbeau, F.R.S., F.S.A., A.S.S., &c., which Messrs. Topsy, Turvey, and Co. will put up for public competition on Saturday, October —, 1862." The number of lots in the catalogue is 116, and the author must have possessed a considerable fund of ingenuity to have been able to spin out such a long web of quasi-learned imposture. Whether intended seriously to impugn the fame and repute of the Doctor it is scarcely possible now to tell; at all events he lived on for many years, acquiring new treasures and new friends and admirers. We are reminded and assured of this by the recent sale of Dr. Rimbault's library, which occupied five days, in the rooms of Messrs. Sotheby, Wilkinson, and Hodge, commencing on the 31st of July; on each day the auction-room being well filled with eager purchasers, many of them well-known authorities in bibliography.

Looking over the catalogue of 159 pages, we are struck not so much with the prevalence of antiquarianism as with the extended field of literature covered by 2,259 lots. The amount of musical matter was comparatively small, but in many cases most interesting: certainly no sale of recent times has obtained such high average prices, the entire sum realised being £1,977 13s. 6d. Amongst the more curious lots were Arbeau's "Orchesographie," published in 1596, having autograph signatures of former owners, "Dr. Pepusch and John Stafford Smith;" this sold for six guineas. Brookbank's "Well-tuned Organ" (A.D. 1660), two guineas. Burney's "History of Music" sold for the moderate price of £4 6s. A collection of Carols, all modern reprints, in one volume, for £3 3s. Clifford's "Words of Anthems" (A.D. 1664) brought the extraordinary sum of £2 7s. Mersenne's "Harmonicorum Libri" (A.D. 1636), four guineas; a second copy of the work, £2 6s. Playford's "Banquet of Musick" (A.D. 1688-92), £5 15s. Beaujoyeaulx's "Balet Comique de la Roynie" (A.D. 1582), £14 10s. Byrd's "Parthenia" (A.D. 1611), £9; a second edition of the same

(A.D. 1659), five guineas. "The Division Viol" (A.D. 1685), £5 2s. 6d. Farmer's "Plain Song" (A.D. 1591), ten guineas. Holborne's "Pavans, &c." (A.D. 1599), £8 10s. Morley's "First Booke of Consort Lessons" (A.D. 1611), thirteen guineas. Playford's "Musick's Delight on the Cithren" (A.D. 1666), £7 10s.

The foregoing lots were of course all printed; and, as may be seen, many fetched exceptionally high prices, owing no doubt to the persistent bidding of a wealthy American. Considerable excitement arose over some of the manuscript music; in some cases the lots were not only intrinsically valuable but also probably the only copies extant of works by old English composers, and all should have been purchased for the British Museum: now unfortunately it is too late, as a large proportion are on their way to New York.

An oblong set of parts containing anthems, &c., by Tallis, Byrd, Mundy, Amner, Tomkins, Wilbye, Weelkes, Bateson, Gibbons, Este, and others, brought £20 10s. A volume of parts used by "Thomas Britton the small-coal man," nine guineas. Byrd's "Virginal Music," five guineas. Lock's "Instrumental Pieces for Stringed Instruments," five guineas. A volume of "Lock and Purcell," six guineas. "Motetts, Anthems, &c., by Italian and English composers," £21. All the foregoing lots were bought for America. The most extraordinary lot in the whole sale was Mulliner's "Collection of Motetts, Hymns, Anthems, Voluntaries, Songs, &c., by Tallis, Tye, Blitheman, Edwards, Farrant, Taverner, Johnson, Redford, Sheppard, Allwood, Shelbye, Newman, Nicholas, Carleton, &c., for Organ or Virginals." This book is partly in the autograph of Mulliner, who was master of the choristers of St. Paul's Cathedral, and one of the musicians to Henry VIII. From the devices on the binding of the volume it evidently once belonged to that king, and it is of the greatest value, containing numerous compositions of Tallis, the father of English Church music, who was a pupil of Mulliner. The book was bought by Dr. Rimbault for eight guineas many years ago, and it is said that he had refused almost fabulous offers for it. Its importance as a national musical monument cannot be over-estimated, and assuredly its true home should be the national library. The purchase of the volume was keenly contested by the American gentleman and Mr. W. H. Cummings, the latter finally securing it for the sum of £82.

A collection of upwards of 300 songs by Wilson, Lawes, Johnson, Gamble, and other English composers, containing also the autograph inscription, "John Gamble his book, Amen. 1659 Anno Domini," thirteen guineas, for America. "Virginal Music by Byrd, Bull, Weelkes, Gibbons, Este, and others," ten guineas (America); another similar volume, £6 15s.; and another, eight guineas. An interleaved and inlaid copy of North's "Memoirs of Musick," £13 15s. Playford's "Breefe Introduction to the skill of Musick," A.D. 1654, presumed to be the first edition, and unique, ten guineas, for America.

We have not referred to works in general literature, and it may suffice to state there were many fine and rare books. One other lot may be mentioned; a collection of material for, and 200 pages in manuscript of, a history of Soho, almost the last work undertaken by the late Doctor; this sold for £33. Probably no one will ever again have such opportunities for acquiring rarities as Dr. Rimbault had; and it must be a matter of congratulation to those intimately concerned that books which cost the late possessor a few pence have in some cases realised as many pounds.

*** We are sorry to be compelled to postpone the continuation of Dr. Chrysander's article on the "History of Music Printing" until our next number.*

THE pressure upon our space in the heart of the season prevents the possibility of giving even a brief abstract of the papers read at the "Musical Association" during the session; but from the volume of the "Proceedings" of the

Society, just published, we now give a few short extracts. Mr. A. J. Ellis's paper, "On the Sensitiveness of the Ear to Pitch and Change of Pitch in Music," draws attention to some highly important results recently obtained by Dr. W. Preyer, Professor of Physiology in the University of Jena; but the subject is of too abstruse a character to be even partially understood by detached quotations from the article. Respecting the various methods of vocal instruction, however, the following expresses some plain truths:—

"There are at least four popular ways of teaching to sing: first, by the feeling for intervals between two successive notes, which is Mr. Hullah's plan; next, by the feeling for diatonic succession only, the successive notes being mentally connected by such a chain, which is M. Chevé's plan; thirdly, by the mental effect of each tone in the major and relative minor scales, which is the Tonic Sol-fa plan; and last of all, most general I fear, by playing the air on a piano, and imitating it. The extreme variety of intervals in just intonation confines the first plan to tempered intonation, and yet it is only in just intonation that the principle of an identified partial, giving the true feeling of an interval, is possible. The second plan was originally developed for a tempered scale, differing from the usual equal temperament, and it is hardly applicable to just intonation. The third method was suggested by the practice of just intonation, to which it appears exactly suited. The fourth plan reduces everything to learning 'by ear.' There is a fifth plan possible for those who can remember every tone within the compass of their voice. Determining what is the precise interval heard, and proceeding by a known interval from one tone to another, are two different things, and probably the second is much easier than the first."

And this may be cited to show what is Mr. Ellis's opinion of a "good ear":—

"To sum up by a single question, *What is a good ear for music*, considered merely in its melodic relations? We may, perhaps, give the following partial answer. A good ear is one which, within the 6th, 7th, 8th, and 9th octaves appreciates, both in existence and direction, an interval of one or two cents in unisons, octaves, and fifths, and ten to fifteen cents in other intervals. Such an ear must in the 8th and 9th octaves appreciate that an equally tempered fifth is flat, and an equally tempered fourth is sharp, and in all the octaves that the equally tempered major sixth and major third are decidedly much too sharp, and, perhaps, but not so certainly, that the equally tempered minor third and minor sixth are too flat. As regards the equally tempered major seventh, there is such a habit of using a still sharper tone for the 'leading note' that no ear of singer or violinist can be trusted for it. A good ear ought also in these octaves to distinguish a minor from a major tone."

The paper on "Music in Cathedrals," by Mr. W. A. Barrett, treats a somewhat difficult question with much delicacy. In his preliminary remarks, he says very truly:—

"With regard to the provision of the musical force in our cathedrals I think we have much to learn. In those places where the change has not already been organised, a revised treatment of the choristers might not inaptly inaugurate reforms in all other departments. The education of the choristers should be of the highest and most carefully devised character to fit them for the service of the Church while they are attached to it, and to qualify them for competition with the world when they are sent adrift. The manner in which choristers have been, and in many places yet are, treated in cathedral schools is simply disgraceful. Their statutory rights have been placidly ignored, their musical tuition too often so neglected that at the end of their time they are frequently ignorant of the very alphabet of their art, and their religious and moral culture is so shamefully disregarded or overlooked that the familiarity with sacred things has brought with it, for them, the proverbial result of familiarity. Those who know the life of a chorister of this pattern know that nine out of ten of the children of a choir, when their voices are broken, never set foot in the building in which they formerly ministered, although they may be living near it."

Respecting composers for the church and their emoluments, we have the following observations:—

"If a man confines the exercise of his talents to the service of the Church, he should have as fair a prospect of reasonable reward as if he devoted himself to any other profession. I do not think that the peculiar character of the work he has to do is a sufficient make-weight for ill-paid labour. Being a man, he must perforce eat, and drink, and be clothed and housed, and bring up his children in the fear of God, and to honour the laws of society. He therefore should be remunerated in proportion to his position. A cathedral musician should be able to devote the whole of his talents to the service of the Church. He should not be compelled, as all are, to eke out existence by all sorts of shifts and ends, frequently undignified and uncongenial, and too often to the scandal of the society to which he belongs, and the place to which he is attached. Every one, therefore, who has the gift of music in any degree is justified in taking his talents to the best market. I cannot help feeling and expressing a doubt, however, whether the cathedral is the proper market for much of the stuff supplied. I doubt, also, whether many of the works printed are calculated to bring a creditable estimate of English musical genius, either in the present or the future. Cathedral music, like the cathedral service, ought not to be influenced by the wind of passing popularity or flying fashion. I am perfectly sure, of course, that the good alone among these compositions will survive, and that the poor will die a natural

death; but I do not think that consolation sufficient for all that must be endured until such times come. I think that the cathedral writers ought to approach their work with a greater sense of responsibility than they do. No man has a right to live a selfish life, or to regard the present as final and conclusive for him, not even a modern composer or a cathedral organist; something must be done for posterity, if only out of an ordinary feeling of gratitude for inheritances enjoyed. We may do all we can for the elevation of music in cathedrals, we may institute improved methods for the nurture and education of choristers, we may exalt the position and augment the salaries of the several officers to whom the performance of the music is entrusted; we may make the services worthy of the building in which they are given and the traditions connected with them; but until the cathedral composer learns to employ the liberty allowed him with a less degree of licence than at present, the works of the old writers will stand as memorials of reproach for ill-used talents, and our cathedral music transmitted to posterity will go down, if not as a sorrow and a shame to us, at all events as nothing in any way worthy of our extended and extensive knowledge of the art."

One of the most interesting papers in the volume is that by Mr. C. K. Salaman, "On the English Language as a Language for Music," and we regret that we cannot do more than quote from it the following paragraphs:—

"It is probable that the prejudice which still obtains against the English language as a language for song commenced with the introduction of the Italian opera into this country; for it is difficult to conceive that it could have had existence while the illustrious Henry Purcell flourished—he who in every page of his vocal music, whether for the Church or for the stage, afforded irrefragable proof of the fitness of the English language for English music. 'Purcell,' says a contemporary writer, 'was particularly admired for his vocal music, having a peculiar genius to express the energy of English words, whereby he moved the passions as well as caused admiration in all his auditors.' With what perfection Purcell has married his immortal music to immortal verse need not be told to the privileged minority who have delighted in making acquaintance with his compositions. When Italian operas were first imported into England, and English translations of the Italian text were called for, it was discovered that our language would not amalgamate with the music of Italy; and as it had already become the fashion to consider that nothing was worthy to be designated 'music' which was not of Italian origin, the notion that the English was not a musical language was then sown, it took root, and widely spread."

In continuation of his observations upon the necessity of composers studying well the words they select, he says:—

"Our pliant language is susceptible of the utmost refinement and the highest polish, and can naturally, and as it were affectionately, lend itself to every kind of musical expression. We have such a wealth of words at our disposal that, when found necessary on the score of euphony and variety, to substitute one word for another, we can do so to almost any extent with ease, and without the sacrifice of either sense or strength. My friend the late Sir Henry Bishop informed me in 1843 that when he and Thomas Moore were conjointly engaged upon the 'National Melodies,' which he harmonised and adapted to Moore's original poetry, the poet, in order to ensure the most musically sounding words, so often substituted one word for another that in the end, after three years of revision, scarcely one word was retained that had appeared in the original manuscript."

And, in conclusion, he adds:—

"Handel knew and appreciated well the language of his adopted country. 'Comfort ye, My people,' 'He was despised,' 'I know that my Redeemer liveth,' 'Total eclipse,' 'Deeper and deeper still,' and other sacred works by the same illustrious master, will live everlastingly to testify to the aptitude of our Scriptural language for our sublime music, and to prove irrefutably that pathos, tender expression, energy, and force can more than compensate an Englishman for the want of vowel-ending words, and for the presence of words replete with consonants, sibilants, and every other objectionable quality which may be discoverable in our rich and noble language."

THE contest between the Bands and Choirs of Schools, under the superintendence of the Local Government Board, took place at the Alexandra Palace on Wednesday the 22nd ult. Cornets, with all recent improvements, with a Euphonium and a Trombone (ranging in value from 15 to 12 guineas), were given as band prizes by Messrs. F. Besson and Co., and Mr. W. Hillyard; and these were supplemented by purses of money awarded by the lessees of the Alexandra Palace and the Chaplain to the Strand Union Schools, together with a gold-mounted bâton to Mr. S. Graham, Bandmaster of the Milton Schools, Portsmouth, for having sent the greatest number of boys (30) into the army and navy since the last competition. The prizes for the school choirs comprised purses of 15 and 10 guineas presented by Sir Frederic Fitzwygram, Bart., and 5 guineas by the lessees. Eight bands competed. The boys, whose ages vary from eight to fourteen, performed successively in the Central Hall, each band playing a Quick March of its own selection, and a contest piece, with solos, from Balfe's "Bohemian Girl," specially arranged by Mr. R. Wheatley, to whom all the arrangements of the contest were con-

fided, and who acted as one of the judges. Both the instrumental and choral performances were of great excellence. The competition was very close, and resulted in the award of the following band prizes: 1. Strand Union School, Edmonton; 2. St. Pancras School, Leavesden; 3. West London District School, Ashford; 4. St. Mary's Orphanage, North Hyde, Hounslow; 5. Exmouth Training Ship; 6. Milton Schools, Portsmouth. The singing prizes were given to the best of the six competing choirs as follows: 1. St. Mary's Orphanage; 2. Milton School, Portsmouth; 3. South Metropolitan Schools, Sutton. In presenting the prizes to the band and choir masters Sir F. Fitzwygram expressed his gratification with the success of the competition, and his intention to give similar prizes in the next competition.

THE Royal Society of Musicians has just received some interesting gifts to add to the choice souvenirs of the great departed already in its possession. The first is a proof engraving of the portrait of the late Sir W. Sterndale Bennett, signed by the artist and engraver, Millais and Barlow. This fine work of art was presented to the Society, framed and with a suitable inscription, by the late eminent musician's daughter, Mrs. Case. The other gifts are from Mr. Charles Neate (son of the pianist of that name whose death was noticed in the MUSICAL TIMES of May last), and are valuable memorials both of Neate and his master Beethoven. They consist of an engraved portrait of Beethoven (date 1814), with a few words recording the gift and signed by the mighty master, who accidentally let fall a large blot of ink on the paper and was desirous of cancelling the presentation and substituting another; but to this Neate demurred, saying "a blot from Beethoven was superior to a page of any other material from an inferior author." To the portrait Mr. Neate has added a letter from Beethoven to his father, in French, in which Beethoven says, should Neate decide on having a benefit concert, his services will be available in any way he may desire. The Royal Society of Musicians possesses many excellent portraits and other musical treasures, which are most carefully preserved in the large meeting-room, Lisle Street, Leicester Square; and it is pleasant to find that the Charity is not forgotten by the relatives of those who during a long life were not only members but also warm friends of this very deserving Institution, which distributes the whole of its funds in relieving the wants of aged and distressed musicians.

THE Dean and Chapter of St. Paul's having kindly agreed to sanction a special Service for the working classes in the Cathedral, after consultation with Mr. Robert Alderson Turner, the Hon. Secretary of the Gregorian Association, it was determined that the Festival Service as given in May last should be repeated on the 9th ult., and the working classes especially invited to attend. The choir, numbering about 1,000 voices, including nearly 100 of the clergy, was accompanied by an efficient band of brass instrumentalists, as well as the organ, at which Mr. Warwick Jordan presided. The Rev. John W. Bennett, of Regent's Park, acted as Precentor and Conductor, assisted by two Cantors. The enormous procession (led by Mr. Robert A. Turner), marching four abreast down the south aisle of the Cathedral and up the nave, sang the processional hymns, "Urbs beata," and "Saviour, through the desert lead us," whilst the vast congregation was assembling, and at the conclusion of the Service. Mr. Jordan played the following with great taste: "How excellent" (Saul), Overture to Handel's "Occasional Oratorio," Allegro in G minor (Spohr), Mendelssohn's "Cornelius March," and Bach's Toccata and Fugue in D minor; and the Rev. J. Oakley, of St. Saviour's, Hoxton, preached an eloquent sermon from the text "He taught daily in the Temple." Often as these great Festivals have been held in St. Paul's, such an enormous congregation as that gathered together on this occasion has probably never been seen before in the building; indeed, it is computed that 15,000 persons were present.

THE series of so-called "Promenade Concerts" commenced on the 11th ult. at Covent Garden Theatre, the refreshment department being again presided over by

the lessees, Messrs. A. and S. Gatti, and the music, which enlivens the proceedings at the *buffets*, by Signor Arditì. We have already recorded our opinion that art has nothing whatever to do with these annual entertainments; and need therefore only chronicle the fact that on the opening night the programme contained the usual heterogeneous mass of compositions, including an "arrangement" of Gounod's new Opera "Cinq-Mars," and a "Drummer-boys' Polka," composed on the model of the late M. Jullien's sensational orchestral pieces, by the Conductor. Several new vocalists have appeared already, and the co-operation of M. Maurel is promised in the course of the present month; but no judgment can be formed on the merit of artists amidst such uncongenial surroundings. "Classical Nights" have, as usual, been given; but we are glad to find that our fears respecting the establishment of occasional "Promenade Oratorios" during the season are likely to prove groundless, for "Sacred Nights" have been abandoned.

We understand that the applications for tickets at the approaching Leeds Musical Festival have been beyond anticipation, the seats for every performance being rapidly taken up. The choral portion of the Festival promises to be the finest yet heard in this country. Already no fewer than twenty-two rehearsals have been held. Mr. Walter Macfarren, who will conduct his brother's new Oratorio, *Joseph*, has twice attended rehearsals of the work; and Mr. Thomas Wingham, of London (who is to conduct Mr. Austin's new Cantata, *The Fire-King*), has also personally directed rehearsals of that composition. These two new works are spoken highly of by all who have heard the rehearsals. Mdlle. Albani, who was engaged by the committee in view of Mdlle. Titiens's inability to attend, will sing the soprano solos of *Joseph*, and also take part in several other performances during the Festival.

A VERY successful Choral Festival Service was held in the City Temple on Thursday evening, July 26. About sixteen choirs belonging to Nonconformist churches in London met together at the invitation of Mr. Minshall, the Organist, the total number of voices being about 320. The Anthem, "And the glory of the Lord," was given with much precision and effect. The hymns were excellently sung, the parts blending well together. Mr. Minshall ably presided at the organ. The spacious church was overcrowded, the aisles, staircases, and galleries being thronged.

We regret that, up to the time of our going to press, no cheering accounts reach us respecting the health of Mdlle. Titiens. Her name has been withdrawn from the programmes of the Gloucester and Leeds Festivals, and medical reports do not assure us that she is progressing towards convalescence. No news, however, is good news; and we may hope therefore that, although compelled to lose her valuable services at the approaching Festivals, we shall shortly welcome her return to a career which, in the full tide of her popularity, has been so unhappily suspended.

THE prospectus of the Sunderland Philharmonic Society announces three Subscription Concerts during the coming season, at the first of which will be given Gade's Cantata, "The Crusaders," and Handel's Serenata, "Acis and Galatea;" at the second Haydn's Oratorio, "The Creation;" and at the third Sir Michael Costa's Oratorio, "Eli." The orchestra will be under the leadership of Mr. Henry Nuttall, of Manchester, the principal performers being selected from Mr. Charles Hallé's band. The season commences on the 5th of November.

We are sorry to record the death of Mrs. March (Virginia Gabriel), who was thrown from her carriage during the past month and sustained such severe injuries that, although taken to St. George's Hospital and carefully attended to, she lingered only until the following night. Mrs. March was well known as the composer of many graceful and expressive vocal pieces, several of which became extremely popular with amateurs.

IN proof of the desire to encourage the composition of English Glee, the Manchester Gentlemen's Glee Club has offered a prize of £20 for the best original Serious Glee, and a like prize for the best original Cheerful Glee. It is announced that arrangements will be made for preserving the perfect incognito of unsuccessful competitors, so that it may be hoped that some composers of eminence will respond to the invitation.

THE continued indisposition of Mdlle. Titiens rendering it impossible for her to appear at the Gloucester Festival, which commences on the 4th inst., the sacred solos have been divided between Miss Adela Vernon and Madame Sophie Löwe. The sale of tickets is already exceedingly large; and it is announced that the sermon will be preached by the Bishop of Gloucester and Bristol, who has hitherto held aloof from the Three Choir Festivals.

We regret to hear that the Musical Association is about to lose the valuable services of Mr. C. K. Salaman, who resigns, at the end of the present season, the post of Honorary Secretary, which he has held since the formation of the Society.

MR. LANGDON COLBORNE, Mus. Bac., Cantab., late Organist of St. Michael's College, Tenbury, has been appointed by the Dean and Chapter of Hereford to the vacancy created by the death of Mr. George Townshend Smith.

REVIEWS.

Friedrich Chopin: sein Leben, seine Werke und Briefe. Von Moritz Karasowski. 2 vols. Dresden: F. Ries.

THERE are artists whose life, in the full significance of the word, must ever remain unwritten. Its main features may be recognised and understood by the sympathetic insight of a kindred artistic mind, and thus a true, if ideal, picture of the life in question may be attained which, however, defies the dissecting process of the literary pen. In the various phases of modern musical development we meet with not a few representatives of the art whose distinct and most marked individuality has entitled them to a niche in the hall of fame, but whose comparatively uneventful life offers little or no scope to the biographer. We will only instance Franz Schubert as an illustration of our remarks; they are equally applicable, although in a different degree, to Friedrich Chopin. His outward career was marked by no striking incidents which would have raised it above the conventional sphere of the artist, nor can it be said that he exercised a direct and personal influence upon the art-consciousness of his time. The occasions on which he appeared before the public were extremely rare, and may almost be counted on the fingers. He was, indeed, the admired and courted favourite of a world, but it was the narrow world only of the Parisian *salons*, while his true home remained in the seclusion of his chamber or in the society of a few sympathetic friends. A genius, unique though singularly confined within a narrow limit of creative activity—a rich and imaginative nature in which a certain melancholy dreaminess predominated, a yearning for an undefined something which was ever receding from his grasp—a heart capable of forming and retaining throughout life the deepest attachments, and glowing with a generous love of his unfortunate country—such are, in short, the prominent features in the portrait of the Polish tone-poet. The biographer may collect the scattered details of the outer circumstances of such a career; but the life of Chopin was essentially an inner one, and its biographical picture will always remain more or less incomplete, in accordance with the degree of the capacity on the part of the reader to penetrate into the mystic laboratory of genius.

Fortunately for Chopin and for the lovers of his music, the man who of all others possesses the just-mentioned capacity in an eminent degree, the intimate friend of the composer, Franz Liszt, has already given to the world his experience of this inner life; and it must be admitted that

Words by H. W. GODFREY.

PART-SONG.

Music by J. L. HATTON.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.) and 80 & 81, QUEEN STREET (E.C.)

Andante grazioso.

TREBLE.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

ALTO.

1. Like the blush on Beau-ty's cheek, The de-part-ing God . . .
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense . . .

TENOR
(Svs. lower).

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

BASS.

1. Like the blush on Beau-ty's cheek, The de-part-ing God of
 2. Sweets from ev'-ry clo-sing flow'r, O'er the charm-ed sense pre-

Andante grazioso.

PIANO.
♩ = 104.

day . . . Tips with ro-sy light the clouds, As they slow-ly sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the lone-ly night-in-

. . . of day Tips with ro-sy light the clouds, As they sail a-
 . . . pre-vail, And from yon-der moon-lit bow'r, Sings the night - - in-

day . . . Tips with ro-sy light the clouds, As they sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the night - - in-

day . . . Tips with ro-sy light the clouds, As they sail a-
 -vail, . . . And from yon-der moon-lit bow'r, Sings the night - - in-

way, sail . . . a - way, slow - ly sail . . . a - way.
 gale, the night - - - in - gale, sings the lone - ly night - in - gale.

way, sail . . . a - way, they slow - ly sail a - way.
 gale, the night - in - gale, the lone - ly night - in - gale.

way, sail . . . a - way, they slow - ly sail . . . a - way.
 gale, the night - in - gale, the lone - ly night - in - gale.

way, sail . . . a - way, sail . . . a - way. From the
 gale, the night - in - gale, the night - in - gale. Thro' the

Ze-phyr
 To the

From caves pro - found steal - - - ing, Ze-phyr
 the lim - pid rills As they wind a - long, To the

From caves pro - found soft - ly steal - ing, Ze-phyr
 the lim - pid rills As they wind a - long, . . . To the

o - cean caves profound soft - ly steal - ing thro' the grove, Ze-phyr
 vale the lim - pid rills As they wind their way a - long, To the

bears on dow-ny wing . . Cho-ral hymns of joy and love; Oh! what spells you
smi-ling stars a - bove, . . Chime their drea-my un - der - song. Oh! what spells you

bears on dow-ny wing . . Cho-ral hymns of joy and love;
smi-ling stars a - bove, . . Chime their drea-my un - der - song.

bears on dow-ny wing . . Cho-ral hymns of joy and love;
smi-ling stars a - bove, . . Chime their drea-my un - der - song.

bears on dow-ny wing . . Cho-ral hymns of joy and love;
smi-ling stars a - bove, . . Chime their drea-my un - der - song.

weave, . . . Oh! what spells you weave, Oh! what mys-tic spells you
weave, . . . Oh! what spells you weave, Oh! what mys-tic spells you

. . . what spells you weave, . . . what spells! Oh! what mys-tic spells you
. . . what spells you weave, . . . what spells! Oh! what mys-tic spells you

. . . what spells you weave, . . . what spells! Oh! what mys-tic spells you
. . . what spells you weave, . . . what spells! Oh! what mys-tic spells you

. . . what spells you weave, . . . what spells, Oh! what mys-tic spells you
. . . what spells you weave, . . . what spells, Oh! what mys-tic spells you

weave . . A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave . . A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave . . A - round the heart, fair sum - mer eve, what spells
 weave . . A - round the heart, fair sum - mer eve, what spells

weave A - round the heart, fair sum - mer eve, what mys - tic spells, what
 weave A - round the heart, fair sum - mer eve, what mys - tic spells, what

weave A - round the heart, fair sum - mer eve,
 weave A - round the heart, fair sum - mer eve,

mys - tic spells you weave A - round the heart, fair sum - mer eve!
 mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave, you weave A - round the heart, fair sum - mer eve!
 you weave, you weave A - round the heart, fair sum - mer eve!

mys - tic spells you weave A - round the heart, fair sum - mer eve!
 mys - tic spells you weave A - round the heart, fair sum - mer eve!

you weave A - round the heart, fair sum - mer eve!
 you weave A - round the heart, fair sum - mer eve!

This Part-Song may be had also in its original form for A.T.T.B., in A flat, Octavo 1½d., Folio 1s. 6d.; and arranged for four equal voices in F, Octavo 1½d., Folio 1s. 6d.

The Wanderer's Night Song.

Words from the German of GÖTHE.

Music by SCHNIDDER VON WARTENBURG.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Adagio.

TRUMBLE. *p* *pp* *mf*

O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

ALTO. *p* *pp* *mf*

O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

TENOR (Sve. lower). *p* *pp* *mf*

O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

BASS. *p* *pp* *mf*

O-ver all the mountains is peace! is peace! In all the fir-tree tops scarcely

Adagio.

PIANO. *p* *pp* *mf*

dim. *p* *mf* *pp*

whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*

whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*

whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*

whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

dim. *p* *mf* *pp*

whis-pers a breath! The bird in the woodland si-lent re-po-ses, the bird in the wood-

mf *p* *pp*

land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *p* *pp*

land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *p* *pp*

land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *p* *pp*

land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

mf *p* *pp*

land re-po-ses; Yet awhile thou too, yet awhile thou too, thou soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, thou soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

thou soon wilt rest, yet awhile thou too, yet awhile thou too, soon wilt rest,

pp *mf* *cres.*
 thou wilt rest, yet a-while thou too, thou . . . soon wilt rest, wilt
pp *mf* *cres.*
 thou wilt rest, yet a-while thou too, thou soon wilt rest, wilt
pp *mf* *cres.*
 thou wilt rest, yet a-while thou too, thou too, soon wilt rest, . . wilt
pp *cres.* *mf* *cres.*
 thou wilt rest, . . yet a-while thou too, thou too, soon wilt rest;
pp *mf* *cres.*

mf
 rest, yet a-while thou too, thou too wilt rest.
pp *mf* *pp* *ppp*
 rest, yet a-while thou too, thou too wilt rest, thou too wilt rest.
pp *mf* *pp* *ppp*
 rest, yet a-while thou too, thou too wilt rest, thou too wilt rest.
pp *mf* *pp* *ppp*
 rest, yet a-while thou too, thou too wilt rest.
pp *mf* *pp* *dim.* *ppp*

the rhapsodical style of the Abbé, if somewhat embarrassing at times, is peculiarly suited to the subject and to the wayward genius of whom he treats. This brilliant effusion of a poetic mind should be read in conjunction with the connected story of the composer's career at present under our notice; they supplement one another. Herr Karasowski is a countryman of Chopin, and as such especially fitted to be the interpreter of the ardent patriotic sentiments which form such a prominent element in the character of his compositions; he is also an intimate friend of the Chopin family, a circumstance which has enabled him to obtain a number of details, of anecdotes and incidents in connection particularly with the youth of Friedrich, which admit new light upon his early development, and which will be welcomed by all who take an interest in the matter. The most interesting portion of the work is, however, a number of letters of the composer now published for the first time, which enable the biographer at various stages of his work to let his hero speak for himself—the true secret, in fact, of all successful biography. These letters, originally written in the Polish language (the mother-tongue, in the strictest sense of the word, of our composer, whose father, a Frenchman by birth, had settled near Warsaw and married a Polish lady), are given in admirable translation, and are dated from various parts of Poland and Germany, and subsequently from Paris, where, after a sojourn of many years, the great musician fell the victim of a painful and protracted malady. Unfortunately, as we learn in the course of the above narrative, the whole of the letters written by Chopin to his family while resident in the French capital, and thus comprising the most interesting and important period of his life, were destroyed by the vandalism of the Russian soldiery incidental to one of those chronic disturbances to which their author's divided and unhappy country is periodically subjected. Enough, however, of his correspondence dating from that epoch, and directed chiefly to his bosom-friend Titus Woyciechowski, has been preserved to make the existing disproportion in the personal communications, supplied respectively in the first and second part of the work, less apparent. With Herr Karasowski as our guide, we are introduced to the talented members of the Chopin family at Zelazwa Wola, the village near Warsaw where the composer spent the early days of his youth, and to the excellent musician Elsner, who watched over and directed the development of the precocious talent of his pupil step by step, who was so proud of his subsequent success, and who in after life so impatiently and fruitlessly awaited that crowning effort on the part of his favourite, viz. the composition of a Polish national opera. We follow the young virtuoso upon his visits to Berlin and Vienna, always modest, always shrinking from the public gaze, yet always eliciting admiration, and exercising that indefinable fascination upon his auditors by which a powerful individuality manifests itself. Finally, we see the now matured musician take up his abode in Paris; we find him surrounded by a circle of fellow-artists, yielding in brilliancy and fame to that of no other epoch in the art-history of the great metropolis, himself the flattered and spoilt child of the *salons*, from whose scented atmosphere he would often turn to his rooms at the Chaussée d'Antin, with the grief of his betrayed country in his heart, with the stings of disappointed love still ranking in his bosom, to pour out his woe at the pianoforte in unheard-of improvisations. We hear something also of the composer's alternate attachment to two Polish ladies, who proved in turn faithless; and a good deal about his subsequent relations to Madame Dudevant, the great French novelist known by the name of George Sand. The author treats in a separate chapter of the importance of Chopin as a creative artist, by which means he manages to convey a great many instructive suggestions to the mind of the student, which form not the least valuable portion of the biography.

We have, we think, said enough to recommend this interesting and important addition to biographical literature to such among our readers whose knowledge of German will enable them to peruse its pages: those unacquainted with that language must be content to wait; we fancy

it will not be long before the work will follow its predecessor (Franz Liszt's) with an English translation.

Herr Karasowski's "Life of Friedrich Chopin" contains probably as much as we shall ever learn of the career of a musician whose genius had chosen but few forms of expression, into which few, however, he has infused endless variety and a singular depth of poetry entirely his own.

Venite, Te Deum, Deus Misereatur, the Preces and Responses, set to music for use during Advent and Lent, Ten Offertory Sentences, "Sing to the Lord," Hymn for four voices; "Onward, Christian soldiers," Processional Hymn. Composed by Ernest C. Winchester, A.C.O., Ch. F. London: F. Pitman.

THE above compositions and arrangements are all designed for average parish choirs. The three canticles which come first on our list are very good arrangements of Gregorian tones, judiciously harmonised with a free organ part; these will be found useful at churches where Gregorian music is sung, but where the organists have not sufficient experience, or perhaps skill, to be able to harmonise for themselves. The *Preces and Responses* will not, we think, be likely to supersede Tallis. The *Offertory Sentences* are pleasing and well written; the only fault we have to find with them is that in one or two cases Mr. Winchester has not been sufficiently careful in the accenting of his words; thus in No. 7 we twice find the word "behold" with the first syllable at the beginning of a bar; and in No. 8 we have "do good unto all men," "and specially to them," the syllables printed in italics coming on the accented part of the bar. "Sing to the Lord," a tune which gained the College of Organists' Prize in 1874, is very good; the harmonies are in the style of Bach, with moving inner parts, and therefore not particularly easy for congregational singing. The *Processional Hymn* we like less; and the composer has made a bad slip in his harmony, giving consecutive octaves between melody and bass at the end of the passage for sopranos alone.

Spare us, good Lord. Sacred Song. Written and composed by J. Adams. [Novello, Ewer and Co.]

IT is difficult to advance anything in disparagement of a song which shows good intention, and offends not by any violation of musical grammar; but were a literary work submitted for notice which said but little, yet said that little in pure English, we question whether it would not be passed over in silence. In truth, music has not yet arrived at that point which would justify a reviewer in throwing aside a composition which, although well and carefully written, bears no evidence of the possession of origination power; for were he to do so, not only would the journal in which he wrote show a sorry list of new works, but he would himself be accused of "favouritism" by many who hold a highly respectable position in the art. Let us do our duty, therefore, and say that the "sacred song" before us is neither better nor worse than the number we are daily called upon to notice. The little bit of legato melody which, with the exception of the short opening phrase, makes up the entire composition, is vocal, and smoothly accompanied. It is a question, however, whether it will bear being repeated three times.

The Song of a Sprite. Words by Mrs. Radcliffe. Composed by Mrs. Mounsey Bartholomew. [Samuel Brewer.]

WE have often awarded much praise to the vocal compositions of Mrs. Bartholomew, but this is unquestionably one of the best we have yet seen from her pen. A light and characteristic symphony well prepares us for the nature of the verses chosen by the composer, the setting of which is materially aided by the highly dramatic accompaniment, which is skilfully varied with the charges of feeling in the poetry. We particularly admire the subdued and melodious phrase commencing with the words "And listen to celestial sounds;" and the modulation into E flat minor may be cited as a remarkably happy point. The song is dedicated to "La Marquise de Caux," whose voice would certainly be admirably suited to its due rendering.

Stay, sweet Swallow. Song. Words by Edward Oxenford.

Love and Time. Song. Words by F. E. Weatherly, M.A.
Composed by Berthold Tours.
[Duff and Stewart.]

THE first of these songs has a pleasing and sympathetic theme, although we can scarcely rank the composition amongst the best of the many works of the kind lately contributed to the musical world by Mr. Berthold Tours. The harmonies to the broken phrases in the voice-part at the commencement are extremely happy, and the conversational bits between melody and accompaniment have an excellent effect; but on their repetition in the second verse a feeling of monotony is created, and the "Poco meno mosso," in the relative minor, is felt as a relief. "Love and Time," on the contrary, is a song which must appeal to all who desire that the pianoforte part should form a portion of the composition, rather than be degraded into a mere accompaniment. To those who are not in the habit of studying the meaning of the work they are singing, the music will doubtless appear somewhat patchy; but the composer has sympathised with the poet in setting the words; and the vocalist, to do justice to the song, must sympathise with both. In truth, it is a charming and thoroughly musicianlike little vocal piece, which can be conscientiously recommended both for practice and performance.

The Dreamer. Song. Written by R. W. MacDonnell.
Composed by Henry Potent. [C. Jefferys.]

THIS is a really good and effective ballad, both words and music being as unaffectedly simple as such compositions should be. We could wish, however, that one having so much melodic feeling would write his harmonies more carefully. For instance, we suggest the reconsideration of the three bars commencing page 3, the doubled discord in the second bar being particularly unpleasant; and we cannot reconcile to ourselves the leap of the A in the bass (between the third and fourth bar), which can only be felt as a passing note, to the root of the following harmony. Doubled leading notes, too, frequently occur, and in the modulations into the dominant, E naturals are often omitted. These inaccuracies are easily remedied; and we should scarcely have thought it worth while to mention them had we not felt that the song may very probably reach a second edition.

Prythee, why so pale? Song for a Bass voice. Words by Sir John Suckling. Music by W. Howell Allchin. [Novello, Ewer and Co.]

SIR JOHN SUCKLING'S quaint poetry has been set with a kindred feeling by Mr. Allchin, the drop of the major seventh at the commencement, and, on the repetition of the words, of the diminished fifth, giving much force to the question which forms the title to the song. We scarcely like the change from C to E major, and must take exception to some of the harmonies; as for instance where the 4-2 on A (between the third and fourth bars of page 4) leaps down to the triad of E, in order to get out of the way of the voice; but generally the accompaniments show a commendable desire on the part of the composer to avoid anything like eccentricity. In the present dearth of novelty for this class of voice Mr. Allchin's composition should find favour with bass singers.

I prithee send me back my heart. Song. Poetry by Sir John Suckling. Music by Charles Simon. [Novello, Ewer and Co.]

MR. SIMON'S music is so sympathetic with the feeling of the unaffectedly simple verses of the old poet that this song should find favour with all who desire to produce effect by legitimate means. The bold diatonic harmonies which appropriately colour the theme would be unexceptionable but for the unfortunate fifths between the triads of C and B flat major (page 3, bars 12 and 13), which might very easily be altered. We are glad to find that composers are beginning to bestow more attention on the words they

select for musical setting, as it is impossible to expect that anything but commonplace phrases can be wedded to commonplace lines.

Helen. Song. Words, Anon. (1700). Composed by George Langley. [Novello, Ewer and Co.]

THE fact of this song being so profusely marked with such directions as "Lamentoso," "Con rabbia," "Doloroso," "Amoroso," "Dolentissimo," &c., seems to prove that it is the work of an amateur. Composers should be thoroughly aware that it is utterly impossible to indicate every phase of feeling throughout a vocal piece; and a few general guides to the singer are therefore all that are necessary, the words and music as a rule sufficiently evidencing the manner in which the phrases are to be sung. In every other respect, however, the composition has nothing "amateurish" about it. A pathetic phrase in C minor, with an obstinate inner tonic pedal, well expresses the somewhat mournful verses, respecting the authorship of which we have no indication. The song may be recommended as a fair specimen of quiet and unpretentious workmanship.

Old and New. A Song of the Changing Year. Poetry and Music written and composed by James Gaskell. [Novello, Ewer and Co.]

THAT it is better to accomplish what you aim at in a minor work than to achieve only partial success in a more ambitious one is amply evidenced by Mr. Gaskell's song. A smooth melody in A minor, with a triplet accompaniment, a second theme in the tonic major, and an easy chorus, in the same key, express the simple words with good effect, the only question being whether all this occurring three times over will not become somewhat monotonous. Mr. Gaskell's poetry is as unpretentious as his music; but both disarm elaborate criticism, for the song, "affectionately inscribed to his wife," is as pure a domestic offering as can possibly be desired.

A Vision of Home. Song. Words by Charles J. Rowe. Music by Julia Woolf. [J. B. Cramer and Co.]

WE can imagine that so simple and melodious a ballad as "A Vision of Home" would command an extensive sale, but it would puzzle any reviewer to know what to say of it, beyond advertising the simple fact we have stated. The plain tonic, subdominant and dominant harmonies are distributed into crotchets, minims, and semi-quavers, with appropriately sympathetic feeling; and, as a domestic ballad, it fulfils every requirement; but we can scarcely see why the composer should announce on the title-page that she was "re-elected King's Scholar" at the Royal Academy of Music. The song sufficiently evidences that its author is a musician; and we certainly think the announcement of the honours she has received would have been better reserved for a composition of more pretension.

The Rose. Song. The English words translated from the German of Kletke, by the Rev. J. Troutbeck. The Music composed by Willem Coenen. [Novello, Ewer and Co.]

WE are glad to see songs so thoughtful as that now before us steadily multiplying; for it proves beyond doubt that there is a public for good, as well as for bad and indifferent music. It is also refreshing to find that Herr Coenen, whose executive powers are well known, is not tempted into writing a pianoforte piece with vocal accompaniment, a form which those who mould their works upon the German *Lied* are too apt to adopt. The melodious theme which commences this song is most artistically coloured by the harmonies, which, although varied, are never obtrusive. The sudden transition from D to B flat major is extremely beautiful, an excellent effect being gained on the return to the subject by the voice lingering upon the F natural, the original key being proclaimed by the first occurrence of the F sharp, upon tonic harmony. The triplet accompaniment is happily relieved at the phrase commencing "Why should a trembling tear be seen?" and in every respect the composition bears evidence of having been conceived upon a definite plan throughout.

Without thee! (Ce que je suis sans toi.) Song. Poetry by L. de Peyre.

Flowers from my Sweet! (L'Envoi de Fleurs.) Poetry by Emile Angier.

Composed by Ch. Gounod.

[J. B. Cramer and Co.]

M. GOUNOD has thoroughly caught the spirit of these two poetical songs, and, especially in the first one, has thrown such a glow over the verses as to make words and music almost inseparable. The syncopated accompaniment gives much effect to the theme so happily expressing the lingering hours of suspense; and the modulations are throughout most sympathetic with the varied feelings of the text. The second song is more simple in construction, but no less beautiful. Only the nearly related keys are touched, and the accompaniment is as unpretending as the vocal part. In songs so well considered as these we are struck with the announcement that they are published for soprano, tenor, mezzo-soprano and baritone: surely the composer knows best what voice he writes for; and, if the pitch originally fixed upon is to be utterly disregarded, we see no more reason why a song designed for a tenor should be sung by a baritone than that a piece intended for the violin should be played on the violoncello.

Hop. Caprice Brillant, pour Piano, par Lefébure-Wely. [Novello, Ewer and Co.]

THE name of the composer of this piece will be a sufficient guarantee that "Hop," in spite of its eccentric title, contains good material, if not of the very best texture. The skips in the principal theme are evidently suggestive of some leading idea which the author has had in view throughout. The chromatic ascent of the second subject, commenced with the left hand, is extremely effective; and the semiquaver passages which follow give much vitality to the movement. A well-written Coda forms a brilliant termination to the composition.

Six Sonatines, for the Pianoforte, composed by D. Magnus. [William Czerny.]

OF all things a Sonatina should be interesting, for, being put into the hands of young players who are naturally somewhat frightened at the "classical" form which it assumes, it is essential that they should be coaxed into playing it by the innate beauty of the music itself. Favourably therefore as we are disposed to regard the result of Mr. Magnus's labours in a musical point of view, we cannot say that we think his six Sonatines will become popular with the juvenile pianists for whom they are designed, for, with few exceptions, the themes are dry and unattractive. No. 1, in C major, is perhaps more particularly open to this objection. No. 3, in A minor, with a Romanza in F sharp minor, shows an earnest desire to escape from the commonplace; but the "Presto" of the last-named movement is vague and unsatisfactory. No. 5, in B flat major, is undoubtedly the best of the set, all three movements having a well-defined subject, the "Andantino," in the relative minor, especially being a well-considered piece of simple writing. There is character in the opening of No. 6, in E major, the syncopation with the figure for the left hand being extremely effective; but both the "Scherzo" and "March" are trifling. There is no question that the composer in attempting to write six Sonatines has set himself a task of no ordinary difficulty; for, although comparisons are notoriously odious, we cannot but remember how many little gems fashioned in the same mould have been left to us by those whose names are immortalised by the production of the greatest works in art.

Consolation. Rêverie mélodieuse, pour Piano, composée par Madame Oury. [Paterson and Sons.]

AS Madame Oury, although always writing gracefully, does not usually appeal to those gifted only with moderate executive ability, we predict that "Consolation" will prove one of her most popular pianoforte Sketches. The themes are graceful, and the passages with which they are ornamented invariably refined and appropriate. We cannot

help thinking that Dussek's well-known piece with the same title has been occasionally recalled in composing some of the variations; but nothing that can possibly be termed plagiarism can be truthfully urged against the author. As the composition may very possibly reach another edition, it would be well, we think, to reconsider the notation of the last line on page 7. If the F sharp in the second group of semiquavers is to be changed to G flat in the third group (an alteration by no means necessary), how are the other G's and F's throughout the bar to be played? There can be no doubt that amateurs, who are usually in no respect guided by harmonies, will be in a terrible state of confusion as to what is really intended.

Six Celebrated Toccatas, for Pianoforte. Revised, and the fingering supplemented, by E. Pauer. No. 6, by Robert Schumann. [Augener and Co.]

WE have already noticed the preceding numbers of these excellent pianoforte studies, the editing and fingering of which reflect much credit upon the eminent pianist, who is also, we presume, responsible for the selection of the pieces. An exercise for double notes this Toccata will prove highly valuable; and we may also assure those who can sufficiently master the passages that they will find in the composition a musical interest that will amply repay them for the time consumed in conquering its technical difficulties.

Andante from the Sonata in D minor, for the Pianoforte. *Sketch in E*, for the Pianoforte

Composed by H. G. Trembath, Mus. Bac., Oxon.

[Weekes and Co.]

WITHOUT displaying any very striking points, Mr. Trembath's *Andante* may be fairly commended as a musician-like and carefully written movement. We like the subject in the dominant, with the flowing arpeggio accompaniment; but the modulation into D minor, before the return of the theme in B flat (which reappears precisely in its original form) strikes us as being somewhat laboured. An *Andante*, however, detached from the Sonata for which it was written is subjected to a somewhat severe test. The "Sketch" in E, with a second subject in A minor, is somewhat in the "Lieder ohne Worte" form, both being exceedingly graceful and melodious. The passages lie well under the hand, and the piece may be recommended both for practice and performance.

Coralline. Caprice pour Piano, par Louis Diehl. [Ashdown and Parry.]

A BRIEF and showy Introduction prefaces a melodious and well-written song without words in E major, but "Coralline" is moulded throughout on the conventional form which now finds favour with amateur pianists, and on the return of the theme therefore after the usual sixteen bars it becomes surrounded with arpeggios. Although laying no claim to originality, the skill of the musician is evidenced throughout; and pianists who have cultivated a refined touch will be certain to produce effect with Mr. Diehl's elegant little Sketch before a drawing-room audience.

Laurel Leaves. Morceau élégante, pour Piano, par H. S. Roberts. [Simpson and Co.]

THE extraordinary mixture of languages upon the title-page of Mr. Roberts's piece is perhaps attributable to the fact of his wishing to name it "Laurel Leaves," but being too modest to call it "Elegast" in English. Some day perhaps a race of British composers may arise who will not be ashamed of their country; but we fear this will not be until English female vocalists use the prefix "Mrs." instead of "Madame," and English male vocalists, like Messrs. Sims Reeves and Santley, sing at our lyrical establishments without attempting to twist their names into bad Italian. The theme of "Laurel Leaves" is sufficiently slender to have been termed merely a waltz; but it is tuneful, and treated in a refined manner throughout, a few passages of imitation giving more character to the piece than we often find in such unpretentious sketches.

Chromatic Rondo, for the Pianoforte, by Arthur J. Barth. [Weekes and Co.]

WE can imagine that Mr. Barth had not got more than half-way through his piece before he wished that he had not called it a "Chromatic Rondo." He is not the first person who has been fettered in an artistic work by his title; for do we not often see how much better some pictures might have been had the artist not been regulated by the necessity of faithfully adhering to some "historical" event—how interesting some stories might have been made had the author not had a definite "moral" to work out? There is very much to admire in Mr. Barth's Rondo; good musical feeling and much freedom in writing are apparent, but the strength shown at the commencement is scarcely sustained to the end; and the "chromatic" passages often steal in after a "diatonic" subject, as if the composer had suddenly become impressed with the nature of his self-imposed task. Mr. Barth, however, has displayed enough in this little piece to convince us that he can work better when less under restraint.

The Huntsman's Song (Chant du Chasseur), for the Pianoforte, by Stephen Heller. [Ashdown and Parry.]

THIS characteristic little piece, like all the minor works of its composer, is so highly finished as to insure its ready acceptance, even with the most critical audience. The enharmonic change from E flat—accidentally made minor—to the key of B major is extremely happy; and pianists even of advanced executive ability will find, both in the first and second subject, employment for the finger as well as for the mind. Of course in all "hunting pieces" there must be a certain amount of family likeness; but Stephen Heller's "Chant du Chasseur," apart from this necessary resemblance, is perfectly original.

IN reply to our inquiry respecting the meaning of the cross which occurs in the Credo of Mr. A. H. Brown's "Missa Seraphica" (reviewed in our last number) several letters have reached us, in many of which the writers are indignant that this "Roman Catholic" mark (which indicates that the choir and congregation are to make the sign of the cross) should appear in a Service for the English Church, one correspondent also inquiring, as the sign is placed in the accompaniment as well as in the voice parts, how the organist can obey the direction and play on his instrument at the same time.

FOREIGN NOTES.

DURING the last few weeks the French musical press has devoted its columns almost entirely to the growing generation of artists, as represented by the *élèves* of the Paris Conservatoire. The great annual competitive examinations held by that national institution, and regarded with much interest by the musical public generally, and by directors of opera companies and *impresarios* in particular, came to a close during the early part of last month; and in the almost total absence of general musical events at this season of the year, the journals have published most copious reports of the proceedings. Among the pupils who have gained first prizes in dramatic singing are mentioned Mdlles. Richard and Mendez, and three tenors, MM. Talazac, Jourdan, and Sellier, some of whom have already obtained engagements at operatic establishments in Paris. In the instrumental sections two ladies have won special distinction, viz. Mdlle. Heyberger as pianist, and Mdlle. Gatineau as violoncellist. The Conservatoire will reopen its doors for the commencement of a new term on October the 8th. The Minister of Public Instruction and Fine Arts, who presided at the distribution of prizes, referred in his speech to the coming International Exhibition to be inaugurated next year at the French capital, and promised that music too should be represented on that occasion in a manner consistent with the dignity and importance of the art. For that purpose the sum of 250,000 francs has already been granted from the general Exhibition Fund, and a com-

mission has been nominated to superintend the arrangements. In reference to the latter, *L'Art Musical* complains that it counts too many heads, and that, in consequence, no satisfactory result will be arrived at. The commission in question is presided over by the Marquis de Chennevières and M. Ambroise Thomas. At the Grand-Opéra the performances have been continued during the past month, the *répertoire* being supplied chiefly by "Le Prophète," "Robert le Diable," and "Faust." There has, however, been a revival also, namely, that of Halévy's "La Reine de Chypre," the third in point of time of the composer's great five-act operas, written in 1841, and which had not been performed for many years. The principal rôles were divided amongst Mdlle. Rosine Bloch, MM. Caron and Lasalle; and the whole *mise-en-scène* is spoken of as superb. The representations of the work will probably continue until the commencement of the coming season.

A *propos* of the charge of Wagnerian leanings periodically preferred by *Le Ménestrel* and other French journals against contemporary French composers, the *Revue et Gazette Musicale* publishes a letter by M. Saint-Saëns of which the following is a translation: "It is not without a feeling of painful surprise that I notice in a recent article of *Le Ménestrel*, relative to the projected revival of 'La Perle de Brésil,' the recommencement of those oft-repeated and irritating attacks upon young French musicians which at one time seemed to have been allowed to drop. If certain critics, with whom, unfortunately, *Le Ménestrel* makes just now common cause, are to be believed, our young school would seem to be the prey of a lamentable Wagnerism in the production of works absolutely anti-musical and anti-French. Let us examine these words by the light of facts. Who are the members of this anti-musical school? Which are these Wagnerised works? Surely, it cannot be Guiraud with his 'Piccolino.' Or is it, perchance, Delibes with 'Le Roi l'a dit,' 'Sylvia,' and 'Coppélia,' or Massenet with 'Marie-Madeleine' and 'Le Roi de Lahore'? *Le Ménestrel* has itself confessed to the charm of their melodies, has bestowed praise upon the lucidity and the essentially French character of their music. Turning to Joncières and his 'Dimitri,' who does not remember the brilliant inauguration of that work at the Théâtre-Lyrique, and the applause it elicited from the entire press? Again, M. Salvayre has been complimented upon the fact of his having, in 'Le Bravo,' escaped the obnoxious tendencies of the modern school. There only remains, as far as I can see, 'Le Timbre d'Argent,' the music of which has, not without some surprise, been found to contain nothing at all Wagnerian, being rather the reverse of that school. Let them be shown up, then, these ferocious composers, these incomprehensible works!" We may add that M. Saint-Saëns himself is among those chiefly suspected of harbouring tendencies corresponding with those entertained by the modern school *au delà du Rhin*. A new opera from the pen of the composer just mentioned will, it is announced, be performed during the coming season at Lyons. It is entitled "Etienne Marcel," and M. Louis Gallet is the author of the libretto.

At the forthcoming International Exhibition the eminent firms of pianoforte manufacturers, Pleyel-Wolff, Henri Herz, and Baudet, will respectively produce some new instruments showing important improvements upon those hitherto emanating from their factories.

Madame Adelina Patti, after her recent separation—*de corps et de biens*, as the French legal phrase has it—from her husband, declines to fulfil her contract with the Paris Grand-Opéra, and will, in consequence, have to pay the sum of 100,000 francs by way of compensation. The *diva* contemplates a tour in the United States, where, it is supposed, she will soon make up for her losses.

Among the principal performances in connection with the Mozart Festival recently held at Salzburg were Cherubini's Overture to "Anacreon;" a Sinfonia Concertante for violin and viola, with orchestral accompaniment, by Mozart; the Symphony in C major, with the Fugue, by the same master; Wagner's "Faust" Overture; Brahms's Variations on a Theme by Haydn; and Weber's Overture to

"Euryanthe." The total exclusion, however, from the programme of any of the grand choral masterpieces showed, as a correspondent of the *Neue Berliner Musik-Zeitung* justly remarks, a grave want of judgment on the part of the committee, depriving the occasion to a great extent of its festive character. Seeing that the "festival" is to be an annually recurring one, it is to be hoped that next year the defect in question will be remedied.

Vocal performances of especial interest will be given by the Association known as "Renner's Madrigal Quartett" in connection with the hundredth anniversary of the foundation of the Germanic Museum at Nürnberg. The programme will comprise a number of Madrigals from the time of the 'Meistersinger,' as well as compositions of a similar character by Senfl (1520), Orlando di Lasso (1520-94), Thomas Tallis (1585), Thomas Morley (1600), and many others rarely, if ever, heard even in these days of antiquarian research.

According to the *Neue Zeitschrift für Musik* a number of autograph letters, &c., by eminent composers, formerly in the possession of a wealthy amateur, has just passed into the hands of Dr. Joseph Müller (late editor of the *Allgemeine Musik-Zeitung*). The importance of this collection is greatly enhanced by the fact that its contents have hitherto been entirely unknown, being jealously guarded by its previous possessor, who has, moreover, by testamentary direction, interdicted the publication for a number of years. The letters are thirty-seven in number, viz. J. S. Bach (3), C. Ph. E. Bach (2), Beethoven (4), Couperin (2), Gluck (4), Grétry (2), Handel (7), Haydn (3), Di Lasso (1), Lully (3), Morley (1), Mozart (4), and Heinrich Schütz (1), nearly all of them being documents of considerable importance to the student of art-history. Besides these letters, the collection contains unpublished compositions by Bach, Couperin, Handel (a complete opera), Haydn, Lully, and Schütz.

In January next the town of Hamburg will celebrate the two hundredth anniversary of the first representation on any stage of an original German Opera. The work then performed was called "Adam und Eva, oder der erschaffene, gefallene, und aufgerichtete Mensch" ("Adam and Eve, or man created, fallen, and anon raised up"); the text is written by the laureate poet Richter, the music by Johann Theile, the *quondam* Capellmeister at the great Hansa Town.

On the occasion of his recent stay at Heidelberg, Herr Richard Wagner read some extracts from his new work, entitled "Parcival," to a small circle of members of the "Wagner-Verein" at Mannheim.

It appears from the annual report of the Vienna Conservatorium for Music and Dramatic Art that this institution numbers at present 716 pupils, of whom as many as 674 devote themselves to the study of instrumental and vocal music, the remainder appertaining to the dramatic classes.

A most interesting concert, consisting of choral and orchestral works almost exclusively by Franz Liszt, will be held at the Leipzig Gewandhaus towards the middle of the present month. The performances will be conducted by Dr. F. Stade, whose eminent acquaintance with the works of the Abbé is well known. Liszt himself will, it is rumoured, shortly again take up his residence at Rome, having regained the favour of Pius IX. since the death of Cardinal Antonelli. The great artist will no doubt be once more a welcome visitor in the private apartments of the Vatican. The *Neue Zeitschrift für Musik* gives currency to the statement that the Abbé has been offered the enormous sum of a million dollars for a concert-tour in America, which offer the *maestro*, however, refused.

What is called a "Congress" of German Zither Players will be held during this month at Cassel, convened by the "Zither Club" existing in that town.

Among the artists engaged for the season 1877-78 at the Imperial Opera Houses of St. Petersburg and Moscow, we notice the following names: Mesdames Nilsson, Albani, D'Angeri, Pozzoni, Marziali-Passerini, and Scalchi-Lolli; MM. Masini, Capoul, Stagno, Campanini, Cotogni, Rota, Capponi, and Fiorini. Gounod's "Cinq-Mars" and Halévy's "La Reine de Chypre" are in course of preparation. Madame Nilsson, whose engagement will extend from

October 25 to January 25 next, has, it is said, been guaranteed the sum of 7,000 francs for every night of her appearance.

Herr Behrens, the eminent bass-singer, will during this autumn undertake a concert-tour in the Scandinavian provinces, accompanied by Madame Trebelli, Mdle. Valeria (an American *prima donna*), and Mr. Cowen, the English pianist.

The prize offered on the part of the Société d'Harmonie at Antwerp for the composition of a festive overture for the recent three hundredth anniversary of the birth of Rubens has been gained by M. Jean Blockx.

The well-known firm of Chickering and Son, of New York, having recently completed the number of 50,000 in the manufacture of their pianofortes, have founded a library for the special use of their *employés*, in memory of the event.

The Hungarian journals dwell with much pride upon the fact that during the past London music season the greatest successes have been gained by Hungarian artists; among others, by Joachim, Keler Bela, Hans Richter, Auer, Remenyi, and last, not least, by Etelka Gerster.

We have to record the death of Herr Fischert, the immediate successor of Marschner in the conductorship of the Royal Opera at Hanover.

CORRESPONDENCE.

MUSIC IN THE UNITED STATES OF COLOMBIA.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On looking through a file of the Official Diary of the United States of Colombia, I find in the Record of the proceedings of the Chamber of Representatives the following proposed law, which may possibly interest some of your readers:—

"Proposed law to honour and stimulate the artistic lueubrations of Señor José Maria Ponce de Leon."

"WHEREAS,

"1. Señor José Maria Ponce de Leon has devoted himself sedulously to the cultivation of music, prosecuting both in Bogotá and in Europe the studies necessary for perfecting himself as a composer;

"2. The musical works he has produced prove that a stimulus granted by the Government will develop his artistic qualities to the gain of the nation and of civilisation;

"3. The fostering of the arts and sciences, and the encouragement of a genius which is destined one day to be an honour to the Republic, are matters of national importance;

"The Congress of the United States of Colombia decrees:

"Article 1.—That the name of Señor José Maria Ponce de Leon be recommended to Colombians as that of a citizen distinguished for his musical aptitude and his devotion to the art.

"Article 2.—The military band directed by him in this capital shall be increased to fifty performers, and such instruments shall be furnished as he may judge conducive to the daily development of the ability and merit of the band.

"Article 3.—Señor José Maria Ponce de Leon shall receive a monthly salary of \$100 as director of one of the military bands.

"Article 4.—The Executive shall be authorised to assist Señor José Maria Ponce de Leon pecuniarily in the publication of his works under a suitable arrangement or contract. N.B.—Such sum to be included in the estimate for current expenses.

"Given," &c.

This proposal emanates from the representative for the State of Santander.

It appears from the report on the above proposal that Señor Ponce's present duties consist of the management, financial as well as musical, of a band of thirty performers, and the production each month of four pieces for the band,

say 240 pages of music. He has also to defray the cost of music-paper and other requisites. It will be acknowledged that his remuneration is not excessive at the rate of \$50 (about £8 15s.) per month (the pay of a "writer" is about \$60).

The proposed bill doubles his salary, but at the same time increases his labours by raising the numerical strength of his band to fifty performers; and, as the report on the bill states, neither can this be considered a very extravagant allowance.

Señor Ponce is stated to have studied seven years in Colombia and five in Europe, and to be the composer of two important and promising works, "Esther" and the "Mysterious Castle."

Happy Colombia, to find time in the intervals of an intermittent state of civil war to foster the arts of peace, even though the medium be a military band! And fortunate José Maria Ponce de Leon, to be held worthy of a whole Act of Parliament to himself!—Yours truly,

C. B.

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—It is a matter of constant regret to the writer of this that the London pianoforte-makers, with rare exceptions, continue to use the old Sticker action, the simplicity of which can be its only recommendation, for a more unsatisfactory action for general use is rarely to be met with. The regulator (or tuner, if in the country) may adjust it perfectly to-day, and for a short time it will be satisfactory; but from changes of temperature, often in two or three days, or it may be a little longer, the action will be almost certain to block in some notes, if not all through. A complaint of bad tuning is usually, and not unnaturally, made. The tuner has then to call and alter the blocking (which has been credited to him as bad tuning, but which has really nothing to do with it), yet the action still remains uncertain, even after the most careful regulating. This has been my own experience for many years, and will no doubt be borne out by many who sell or let out pianofortes on hire in the country, and particularly by those at the seaside. The use of Bord's pianettes and other foreign instruments for the last twenty years, all of which have had the foreign action (often called the French), has entirely removed all trouble on the matter in question; and no instruments have proved more generally satisfactory, as they are always to be depended on, and seldom if ever does a note get out of order. Nos. 6 and 7 in Broadwood's list have the action referred to (called by them "crank action"), and better London-made cottage pianofortes cannot be met with. The wonder is that other makers do not also adopt this improvement, and at least give the choice of either action to their customers. Most makers will apply the foreign action if ordered; but this has seldom proved successful, for, in consequence of the fitter-up not thoroughly understanding the action, or balancing the key improperly, the touch is often tough or heavy, and very different to the beautiful elastic and sensitive touch of the Broadwood pianofortes before named.

Can any of your readers or any pianoforte-makers state what is the real hindrance to the introduction generally of the foreign action, as it appears to me (unless there are some valid objections) inconceivable that it is not more frequently used? There can be little doubt that the London pianoforte-makers would be wise in adopting this action in some of their instruments, as a large portion of the trade would not then have to seek abroad for pianofortes they cannot obtain at home.—Apologising for the length of this letter, I remain, yours truly,

A MUSICSELLER OF THIRTY YEARS' STANDING.

THE BARKER FUND.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The result of the appeal made on behalf of Mr. Barker, the inventor of the pneumatic action, having fallen somewhat short of the anticipations of the committee,

they have determined to make a final effort to obtain additional funds before closing the list of subscriptions. The committee feel sure that there are many musicians, both professional and amateur, who would gladly contribute towards this object, and that the absence of their names from the present list can only arise from want of knowledge of the urgency of the case. The committee venture, therefore, earnestly to press upon such of your readers who are interested in organ matters the desirability of their assisting as speedily as possible in efforts to procure a small annuity for this most deserving artist.

Subscriptions may be sent to the Hon. Treasurer, F. Davison, Esq., 24, Fitzroy Square, N.W.—Yours, &c.,

(Signed) J. F. BRIDGE, Mus. Doc.
F. DAVISON, Hon. Treasurer.
HENRY SMART.
J. STAINER, M.A., Mus. Doc.
E. H. TURPIN, Hon. Sec. Coll. Org.
GEORGE CARR, Hon. Sec. Sub-Committee Barker Fund.

"THE HARMONIOUS BLACKSMITH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reply to "An Amateur" in the current number of the MUSICAL TIMES contains a reference to the name of Dr. Crotch in connection with "The Harmonious Blacksmith." I possess the late Dr. Crotch's copy of Handel's "Suite de pièces," full of annotations made by the Doctor; and I find his note to the air in question stands thus: "This taken from one in G by Wagenseil, with variations, but greatly improved; also said to be like something called 'The Harmonious Blacksmith'!"—Yours, &c.

WILLIAM H. CUMMINGS.

Brackley Villas, Thurlow Park Road, S.E.

August 24.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ELIZA R. BITTINGTONE.—We cannot reply to our correspondent's string of trivial questions.

We will answer our correspondent who enquires how to proceed respecting the publication of some compositions, on three conditions, viz. that the name of the writer shall be legible enough to read, that the address be given, and that we shall be informed whether we are replying to a lady or gentleman.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANGOR.—The members of the Choral Society gave a Grand Rehearsal of the *Messiah*, at the Penrhyn Hall, on Monday the 20th ult., prior to their appearance in the same Oratorio at the Carnarvon National Eisteddfod and Musical Festival. The solos were taken by Miss Mary Davies, winner of the Christine Nilsson first prize at the Royal Academy of Music, London; Miss Martha Harries, R.A.M., Mr. James Sauvage, gold medalist at the R.A.M., and Mr. J. L. Williams, R.A.M. Mr. Hutton, of Cheltenham's Orchestra, played the accompaniments, the conductor being Mr. W. Williams, Port Penrhyn, Bangor. At Carnarvon Eisteddfod the solos were sung by Miss Edith Wynne, Madame Patey, Eos Morlais, Mr. James Sauvage, Signor Foli, and Mr. D. Gordon Thomas (Bangor Cathedral), the same orchestra supplying the accompaniments.

BUCKLEY, NEAR CHESTER.—A new Organ, erected in the Congregational Church, by Messrs. Bevington, of London, was opened on Sunday the 26th ult. Special Services were held morning and evening, and in the afternoon a Service of Song was given by the Sunday-school children. Mr. J. R. Griffiths, of Highgate Congregational Church, London, presided at the organ most efficiently, and after the services played a selection of Voluntaries, showing off the various stops in a very effective manner. The instrument (which has a very imposing appearance, the front pipes being illuminated in gold and colours) is placed in an organ chamber behind the pulpit, the cost, including the building of the chamber, being estimated at over £300.

HEPTONSTALL, NEAR HALIFAX.—On Tuesday, the 31st July, the sacred Cantata, *Jonah*, was performed in the Parish Church by the Halifax Parish Church Choir, assisted by members of the choir at Heptonstall. The Rev. F. Pigou, M.A., Vicar of Halifax, gave an appropriate address on Church Music. The principal parts of the Cantata were taken by Mrs. Whitehead (soprano), Miss Empsall (contralto), Mr. Verney Binns (tenor), and Mr. Morton (bass). Dr. Roberts, the composer of the work, presided at the organ. The Cantata was most efficiently rendered, and produced a very favourable impression.

LEVERINGTON, WISBECH.—On the 1st ult. a new Organ of fifteen stops, built by Conacher and Co., Huddersfield, was opened in the Parish Church. Mr. Arthur C. Thacker (Organist of Thorney Abbey) presided at the instrument. There was a full Choral Service at 11.30, which was ably rendered by the choir of St. Augustine's, and their Rector, the Rev. E. J. Littlewood. The sermon was preached by the Lord Bishop of Winchester. At four o'clock Mr. Thacker displayed his accustomed efficiency in an Organ Recital from the works of Handel, Beethoven, Mendelssohn, Batiste, &c., when the church was crowded in every part. The Organ is admirably constructed, and the tone very fine and rich.

MARCH.—On the 1st ult. a successful Festival of Parochial Choirs was celebrated in the Church of St. John, under the able direction of the Organist, Mr. Charles Greenwood. The following Choirs took part in the service, viz. St. John's, March; St. Mary's, March; Holy Trinity, Coates; Coldham; Welney; total number of voices, 104. The interior of the church was tastefully decorated, and the congregation very numerous. The service commenced with a processional hymn, sung by the surpliced choirs, "Hark, the sound of holy voices." The Anthem was taken from Psalm cl., "Praise God in His holiness." The Hymns were 157, 323, 335, concluding with a Recessional (197, Ancient and Modern), the latter to the grand old tune, "St. Ann's." The Ely Confession (as usual at St. John's) was sung, and Tallis's Responses were used. The Canticles were sung to a service by Dr. Wesley, and the three special Psalms to Anglican chants. A very eloquent and appropriate extempore sermon was preached by the Rev. Canon Bulstrode, of Ely Cathedral, founded upon the text "Seek ye first the kingdom of God, and His righteousness." The offertory was liberally responded to. The proceeds will be devoted to the "Choral Fund."

POOLE.—On Wednesday the 8th ult. the first of a series of Organ Recitals was given on the fine instrument in St. James's Church. A well-selected programme was played with excellent effect by Mr. Theodore Drew, Organist of St. Luke's, Shepherd's Bush, London (who was on a visit in the town), and was listened to with earnest attention by a large congregation.

RYDE.—The first of a series of Organ Recitals in aid of the Organ Fund was given at the Parish Church (All Saints') on Monday the 6th ult. by Mr. F. H. Simms, Organist of the Church. Mr. G. E. Blunden, of Kidderminster, gave the Second Recital on the 20th; and a third will be given on Monday the 3rd inst., by Mr. T. E. Aylward, Organist of Chichester Cathedral.

SUTTON BRIDGE, LINCOLNSHIRE.—A successful Concert was given at this village on Monday evening, July 30. A great feature in the programme was the pianoforte-playing of Miss Beaton, of the Conservatoire at Stuttgart, where she has been a pupil of Professor Spieldel. The vocalists were Miss Mary Snooke (of the Royal Academy of Music), who created a highly favourable impression, Miss E. Carlyon (who has an excellent contralto voice), Mr. A. G. Lascelles (well known here, not only as a useful baritone, but as a violin-player), and the Rev. E. Bellman, who was encored in his second song.

TREWESBURY.—On Wednesday the 22nd ult. an Organ Recital was given in the Abbey Church by Mr. Charles Joseph Frost, Mus. Bac., Cantab., of London, which was attended with the utmost success. Mr. Frost's playing was the theme of general admiration, especially in Lemmens's Storm Fantasia, Mendelssohn's First Sonata, and Bach's G minor Fantasia and Fugue. The other pieces were by Smart, Batiste, Guilmant, and Frost. The choir of the church sang the vocal items of the programme, viz. the Duet "The Lord is a man of war" (Messrs. Watson and Horniblow), and the Anthems "He shall be great" (Frost), "O give thanks" (Elvey), "I was glad," (Horniblow), and "When the Lord turned again the captivity of Sion" (Frost), the latter of which was much admired, Mrs. Peck's effective rendering of the soprano solo, "They that sow in tears shall reap in joy," giving the utmost satisfaction.

YOUGHALL, CORK.—On Tuesday the 7th ult. a Concert was given in the Mall House, the Assembly-room being crowded to its utmost limits. The most interesting features in the programme were the orchestral pieces, performed by a complete string band, formed from the Cork Orchestral Union, and under the direction of Mr. W. Ringrose Atkins, Conductor of that Society. The works given included the Overtures "Le Chevalier Breton" (Hermann), "La Dame Blanche" (Boieldieu), the "Surprise Symphony" (Haydn), a Gavotte, "Air du Dauphin" (Roedel), and Mr. Atkins's Orchestral Fantasia on Irish Airs, all of which were played with extreme delicacy and precision. Mr. Howard also performed a Violin Solo with good effect, and the Misses Uniacke and Davis, Messrs Troy, Bayly Courtenay, Walpole, and Ronayne contributed some vocal music. Miss Fitzgerald and Mr. W.

H. Shaw were the accompanists at the pianoforte; and the entire Concert, under the able business management of Mr. W. H. Walpole, was a complete success.

ORGAN APPOINTMENTS.—Mr. F. C. Bevan, Sub-Organist and Choirmaster to St. Margaret Pattens, Rood Lane, E.C.—Mr. Wm. Arthur Blakeley, Organist and Choirmaster to the Parish Church, Mansfield, Notts.—Mr. F. J. Read, Mus. Bac., Oxon., and F.C.O., to Christ Church, Reading.—Mr. Edward Nield to Mount Tabor New Connexion Chapel, Wellington Road South, Stockport.—Mr. Langdon Colborne, Mus. Bac., Cantab., to Hereford Cathedral.—Mr. Alfred Alexander, Organist and Choirmaster to the Parish Church, Wigan.

CHOIR APPOINTMENTS.—Mr. F. Elliott Langworth to St. Peter's, Eaton Square.—Mr. Alfred James to St. Luke's Church, Redcliff Square, Earls Court, South Kensington.

OBITUARY.

On July 30, at Windsor, CHARLOTTE ICELY, wife of HENRY BARNBY, aged 42 years.

On the 3rd ult., at the Close, Hereford, very suddenly, of heart disease, GEORGE TOWNSHEND SMITH, Organist of Hereford Cathedral, in the 64th year of his age.

On the 7th ult., from injuries sustained by a fall from a carriage, MARY ANNE VIRGINIA, the beloved wife of GEORGE MARCH, of No. 58, Cadogan Place.

On the 14th ult., at 27, Lorne Gardens, Hanover Gate, SELINA, the wife of ADOLPHE POLLITZER.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

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d 1	CYLINDER FLUTE, with Parabola Head-joint, Old System; of Solid Silver, Cocoa Wood, or Ebonite, with Silver Keys, in Case, complete	29	8	0
d 2	CYLINDER FLUTE, with Parabola Head-joint, Old System (Radcliff's Model); of Solid Silver, Cocoa Wood, or Ebonite, with Silver Keys, in Case, complete	29	8	0
	Any of the above, extra finished and fitted in Morocco Case	34	13	0
d 3	CYLINDER FLUTE in Silver, Ebonite, or Cocoa, with Foot-joint down to B	31	10	0
d 4	DITTO in Silver, Ebonite, or Cocoa, with Foot-joint down to B flat	33	12	0
d 5	CYLINDER FLUTE in THIN EBONITE or COCOA WOOD, Carved Lip Piece, Silver Keys and Mountings, either System	36	15	0
d 6	CYLINDER FLUTE, Clinton Model, with Parabola Head-joint, in Solid Silver, Cocoa Wood, or Ebonite	31	10	0
	D sharp Shake to any of the above, extra	2	2	0
	D and D sharp, extra	3	3	0
	GOLD HEAD to Wood, Ebonite, or Silver Flute, any System of Fingering	31	10	0
e	CYLINDER FLUTE, entirely of 18-Carat Gold, with Parabola Head-joint, of either System	178	10	0
	D sharp Shake Key, extra	10	10	0
	D and D sharp Shake Keys, extra	15	15	0
f	CYLINDER FLUTE, with Parabola Head-joint, of either System, of 18-Carat Gold, with Silver Keys and Mountings	105	0	0
g	CYLINDER FLUTE, in Ebonite or Cocoa Wood, with 18-Carat Gold Keys and Mountings	131	5	0
h	CYLINDER FLUTE, DITTO, with 18-Carat Gold Head, Keys, and Mountings	147	0	0
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m	DITTO DITTO, with Silver Keys and Mountings	7	7	0
n	DITTO DITTO, with Stronger Silver Keys and Mountings than the above, Superior Wood, Double Springs, in Case, with Fittings, complete	11	11	0
o	DITTO DITTO, with Keys acting on Silver Pillars, Cork Joints, and Silver Sockets	16	5	6
p	ORDINARY TEN-KEYED FLUTE (including the lowest B and B flat Keys), Cocoa Wood, Silver Keys and Mountings, Superior Wood, Double Springs, in Case	15	15	0
q	SICCAMA MODEL, with Ten German Silver Keys	8	8	0
r	DITTO DITTO, with Silver Keys and Mountings, in Case, with Fittings, complete	12	12	0
w	DITTO DITTO, with Keys on Pillars ditto	18	18	0
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Patent Tuning Head to Eight-Keyed Flute, Two Guineas extra.				
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u	DITTO DITTO, Six Sterling Silver Keys on Pillars	6	6	0
v	DITTO DITTO, Boehm's, Carte's, Radcliff's, or Boehm and Carte's Systems	15	15	0
w	DITTO DITTO, entirely Sterling Silver	18	18	0

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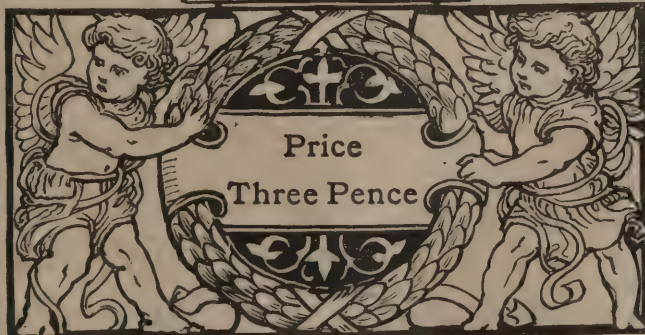
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OCTOBER 1, 1877.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. II.—WEBER.

It is to be regretted that Herr Ludwig Nohl's collection of Weber's letters contains but a few out of the many worthy of publication which the composer of "Der Freischütz" must have written. The reasons for this are, however, not difficult to imagine. In the biography of his illustrious father, written by Baron Max von Weber, no more than sparing use is made of the voluminous correspondence available, and the insertion of which would so materially have augmented the value and importance of the work. It may be assumed therefore that the representatives of the composer feel some delicacy about giving the bulk of his letters to the world at a time when many persons are living to whom perhaps reference is made. But those which have seen the light are far from valueless. Indeed, it may be questioned whether any still unpublished are of greater interest than the series addressed to Gänsbacher. The friendship between Weber and his fellow-student was of that peculiarly sentimental sort in which the German nature is prone to indulge. Gänsbacher was the dear brother of the master's heart, and into his ear he poured all his thoughts and feelings with an unreservedness and confidence more suggestive of the bond between man and woman than between man and man. In the Gänsbacher letters therefore Weber lays himself open to us. Never thinking that his words would be printed for all to read, the composer had no inducement to be other than perfectly honest and unaffected. He showed himself to his friend as that friend knew him to be, and it is our privilege now to look on at the revelation, and to gather therefrom all the lessons of which it is capable.

The correspondence published by Herr Nohl begins in 1810, while Weber was still with his master, "Papa" Vogler, and at a time when he entered upon the most feverishly active years of his life. It is easy to divine from the earlier epistles the impressionable and somewhat desponding nature of the man. Thus, for example, he is always imagining himself the victim of specially adverse circumstances. Referring to a professional visit to Baden, he says, "I delivered Nägeli's letter to the Crown Prince of Bavaria, by whom I was graciously received; I fixed the probable date of my concert, and anxiously awaited the arrival of Berger, and the music that Archer was to send, for an orchestra was out of the question; so I was obliged to do my best with the slender means at my command. But neither music nor Berger arrived, and, to complete my annoyance, neither in Baden nor its environs could I find a piano that it was possible to play on. I was told of one in Rastadt; so I went off there, and arrived just as the owner of the instrument had left the place. Meanwhile time passed, Princess Stephanie went on a journey, the Crown Prince talked of leaving; so I became provoked and gave it up altogether. I recognised in all this my evil genius, which had too long allowed things to go on pleasantly not to play me some vile prank on this occasion." On Weber's

own showing he was persistently dogged by this evil genius; for which, indeed, he seems to have been always on the look out and always ready to make the most of having discovered signs of its existence. He was, he said to Gänsbacher, "the ball of Fate, who rolls me about the world according to her will and pleasure." But, to tell the truth, the master was very often unfortunate in these, his struggling years. Here is an instance related by himself: "I long delayed the concert I intended to give at Frankfort, waiting till the colder season set in, when at last a favourable time arrived; my acquaintances, and also the circumstance that no concert had been given there for a very long period, all seemed to promise me good receipts on the 22nd. Therefore I drove off from Darmstadt to Frankfort; but imagine my horror when the French entered the town at the same moment with myself, and confiscated all English wares and groceries in the town for their own use. The alarm and universal lamentations were so great that it was utterly useless to think of giving a concert." In the same letter Weber dwells ruefully upon another disappointment: "Princess Stephanie . . . took such a fancy to me that she proposed on the spot that I should remain at Mannheim. Every one congratulated me, and seemed delighted to keep me with them. . . . The affair was now daily spoken of, the Oberhofmeisterin of the Princess arranged the whole, and I was offered at once 1,000 florins, lodging, and firewood, and the thing was considered settled, when one day (after I had been repeatedly with the Duchess, playing and singing), the Oberhofmeisterin informed me that the Princess had spoken to her treasurer, and she regretted much that the state of her finances would not admit of engaging me at present. I was not told this till after I had been paraded about for a fortnight, having lost much precious time, and not even received a present." A third example of fortune's "cursed spite" will suffice to indicate the character of many others. Having given a successful concert at Carlsruhe, Weber went to Mannheim (December 1811), and was there "besieged" to give another. "I requested the co-operation of the musicians, which they all promised. I advertised the concert, had a capital subscription, and every prospect of first-rate receipts, when the orchestra all of a sudden changed their minds (owing to a cabal of Herr Ritter), and informed me in writing that, so long as their own concerts were going on, they had a law which prohibited their assisting strangers. I did not let the matter rest, but inserted in the papers a delicate hint that the gentlemen in question had broken their promise, which caused a great sensation. But what good did that do me? I was cheated of good profits." It may be said that awkward events like these happen to all, no matter in what sphere of life. That is true enough, but their special significance as regards Weber lay in the effect they had upon his sensitive organisation—an effect indicated by the frequency and length with which he dwells upon them. How much he felt such ordinary worries of the artist-life appears in a letter addressed to Gänsbacher from Würzburg (1811). After referring to a proposed tour, he says, "God knows how it may turn out. I am often obliged to call reason to the rescue, to prevent my becoming careless and morose; for can anything be more wretched than to run about from one stranger to another, and to play by snatches to each in turn, just to show one can do something, and, out of thirty, scarcely to light upon one who feels either sympathy or zeal in your cause?" In the light of extracts such as these it is possible to under-

stand the remarkable paper now in the Imperial Library of Vienna, purporting to be a "Reverie," though it should be called a Rhapsody, written by Weber at 11 o'clock p.m., January 18, 1811. The sensitive artist-nature does strange things sometimes, and none more strange than with the pen at those moments of extreme exaltation or depression to which it is subject. Readers of Beethoven's biography will have in mind the extravagant outburst of feeling he more than once left on record; nor can the equally extravagant entries in the existing fragment of Schubert's diary be forgotten. Weber's Reverie might well go to keep these company. It begins, "Escaped from the social circle, I take refuge in my quiet retired chamber, the solitude of which acts with soothing influence on my feelings, and at least enables me to cast aside self-imposed restraint, and to exclude the world from my inmost thoughts. Weighed down by struggling against adverse circumstances, I have attained so much apparent calmness that few under my cheerful, nay, even gay, exterior are likely to discover the grief that consumes me, oppressing and irritating both body and soul." Weber then goes on to ask whether unfavourable circumstances and conditions have alone given birth to great men. If so, his destiny, he thinks, ought to be great indeed, for "never could any poor mortal boast of circumstances more adverse and oppressive, or more unpropitious to all talent," than himself. From this general indictment against fate he goes on to particulars. From the hour of his birth the path of his life was rough and thorny. No gay frolicsome childhood for him, and no glad uncontrolled youth. Even love was denied him, for he says, "all those by whom I foolishly fancied I was beloved were only trifling with me from the most pitiful motives." So, as in Hamlet's case, man delighted him not, nor woman either. He exclaims, in fact, "I adore woman, and yet I hate and despise her." From this the poor morbid master goes on to complain that even other love was almost wholly denied him. "I never knew the tender ties of fraternal affection; my mother died early, my father cherished me but too fondly, and in spite of all the love and esteem I bear him this deprived him of my confidence, for I often felt how weak he was towards me, and love of this kind is seldom forgiven. I thought I had found friends. The familiarity of daily intercourse had linked them to me; we parted, and I—was forgotten. I threw myself into the arms of art, worshipped great artists with idolatry, and, at length, after attaining the intimacy I sought, found them, with all their god-like qualities, nearly on as low a level as myself." But even art itself was his enemy. Apostrophising it, the master exclaims, "And yet thou, my sole resource, my all, thou canst stand in hostility before me, and while I passionately embrace thee, though conscious of my nothingness, thou, even thou, canst strike me to the earth at thy feet. The overwhelming force of events—the Hercules' garment of humanity—it is ye who estrange me from my beloved art and from God. While yielding to your power I destroy myself; while I laugh I perish, and in a *bon mot* I pronounce my own death-sentence." Summing up the whole matter, he says, "Misery is the lot of man; never attaining to perfection, always discontented, at war with himself, he is yearning personified; unstable, yet ever moving on, devoid of strength, volition, or repose, the fleeting impressions on his mind vanishing as soon as made, of which even these utterances from the depths of my heart are proofs." It may be said that this jeremiad was caused by some temporary depression arising from indigestion per-

haps, or a sluggish liver, or a love "tiff." But, even so, it is a revelation of the nature of the man, and one, within its scope, almost complete to those who have eyes to see. Where there is smoke there must be fire, and the Reverie joins with a hundred other evidences of the same sort to prove the sensitiveness, the tendency to melancholy, and the readiness to be cast down which haunted Weber through life.

But it must not be supposed that Weber indulged his despondency, as Schubert did, by letting the world run by him and taking no steps to attract its attention. On the contrary, while grumbling at events like an Englishman, he never ceased his efforts to control them, some of the means adopted to that end being uncommonly astute. It is well known that he, anticipating Schumann, not only wrote music but wrote about it, and it was perfectly natural that even a casual journalist should recognise the importance of having the press on his side. Hence his letters to Gänsbacher contain frequent reference to measures having that end in view. Here are a few extracts: "If you find anything about it [*Silvana*]" in the *Morgenblatt*, pray see that an extract from it is inserted in one of your papers." "If the Vienna papers contain a notice of you, send it here at once, that the Alliance may circulate it." "Do try to get us some good correspondents in Vienna, for Weber [Gottfried] and I will probably publish a musical paper, of which you shall have the prospectus in my next letter, and you must endeavour to procure subscribers for us. Above all write regularly about every novelty, and the various concerts, operas, &c., in Vienna, that we may furnish the information in our paper. Strive to acquire some influence with any important journal in Vienna; for instance, the one that Schlegel edits. These are all positive duties." "It is in one sense disagreeable that there is no Austrian newspaper in which you can be employed, but on the other hand not so, as then our fame will come to us from other countries. Let me know at once what are the most popular and independent papers in Vienna." "I devolve on you the duty of establishing a connection with some popular paper in Vienna, which is necessary, as we have as yet obtained no influence there." "I intend to leave this to-morrow for Auran, where I mean to engage in our interests a very popular paper, *Miscellany of the Latest News*." "You will see from the accompanying newspaper the result of my concert here; I beg you will insert an extract from it in the Prague journals. A certain Herr C. R. André edits a weekly paper in Prague, the *Hesperus*—apply to him also." "The editors of newspapers now sprawl at my feet, and I hope that, in spite of my short stay here, much has been done to make me known in Austria." These extracts might be continued, but enough have been given to show that Weber was by no means deficient in keenness of perception and adroitness of action with a view to his own interests. But the most remarkable proof appears in the scheme of a Composers' Trades Union—it was styled "Harmonic Union"—of which he, Weber, was the presiding spirit. A document setting forth the object and machinery of this society still exists. Thus it begins: "The perpetual one-sided verdicts and party-feeling connected with art, the work of men bribed by publishers to praise everything they publish, and the difficulty of procuring for what is truly good (unless a great name is attached to it) distinction and a place in the world, have induced Carl Maria von Weber, Gottfried Weber, and Alexander von Dusch, to form an Harmonic Society, which, by mutual and energetic support, may act

and work for the benefit of art." What the three gentlemen really meant was no doubt the benefit of themselves, since every musician holds the interests of art to be identical with his own. Now let us see how this crusade against injustice and corruption was to be carried on. In the first place, by secret action. Rule 1 lays down that "the strictest secrecy as to the existence of the union is a duty which springs from the very nature of the case. All its good effects would be rendered null and void were it to be made known, for the public would scarcely give credit to such a union for impartiality and truth." Exactly; the wisdom of this can no more be denied than its shrewd perception of facts. The rules go on to enact that "members of the union must be composers, or men who, without being composers, combine knowledge of music with literary talent, and, by their poems and other literary works, are useful to the science of music." The brothers must be chosen with extreme caution, and the proposed initiate is not before his election to know even that such a society exists. The whole body is to work together for mutual support. Good works are to be praised, bad ones, censured. Every member is expected to submit his publications to the director, who will tell off other brothers to review it. As to this, Rule 16 says, "The circulation and due praise of the works of the brothers will form an agreeable duty." But "if one of the brothers should compose something really bad, the director must tell him so candidly, and persuade him to take back his composition. If the author objects to the verdict of the director, the latter must then appeal to the judgment of two brothers; and if one of the two concurs with the director, and advises the composer to withdraw his work, and yet the latter still objects to do so, then Rule 15 is to be put in force against him." And Rule 15 decrees that it is a duty to warn the public against bad productions wherever they may be found. How far the working of this secret association satisfied its founders does not appear, but there are frequent references to it in Weber's letters; and in one place he speaks of the institution as going on swimmingly. As the members got older, however, they no doubt saw the hopelessness of the task they had set themselves. At any rate, the master, in his later epistles, is altogether silent on the subject; while we know that not long after the society was started Gottfried Weber devoted himself to law at Mayence, and treated his namesake in a decidedly non-fraternal manner. One of Carl Maria's letters contains a complaint of this: "Yearning once more to see at least one member of our triad, I hastened to Gottfried in Mayence. This was, however, the saddest moment of my journey, for I met him with all the old heartfelt love, and—he was no longer the same. I do not wish, however, to be unjust, having arrived at an unfavourable moment, when he had daily criminal cases, had just changed his quarters, &c.; and perhaps such was the origin of his no longer taking any interest except in his own affairs. He is also become rather dogmatical and dictatorial. In short, it caused me the utmost sorrow. I had so rejoiced in the thoughts of seeing him; indeed, this was the chief object of my journey. Well, all joys cannot be realised."

The extract just made directs attention to another trait in Weber's character, and one which his letters, as a whole, place in a very conspicuous light. I refer to his thorough affectionateness, and the warm sympathies, which, while they made him crave, so to speak, the love of others, compelled him to love in return with a depth and intensity out of the common.

It would be easy to bring forward here the touching quotations from Weber's letters to his wife, which are given in his biography. But while none can refuse a generous appreciation of the fondness these display, of the delight in home and family with which every sentence is instinct, it may be said that most men love a good wife. The Gänsbacher letters are, from this point of view, better testimony to the fidelity and strength of Weber's friendship. They show, indeed, a beautiful affection extending with undiminished force over years of time, and distinguished by a devotion that has in it something of romance. On one occasion he writes, "Your letter was true balsam to me, and I eagerly drank in the heartfelt love that shone forth in it. . . . Yes, dear brother, we do indeed stand alone; let us heartily clasp hands and form an enduring bond." In another place: "Your loving confidence touches me to the heart. Yes, by heaven! you are not mistaken in me, and the breast which has already withstood so many conflicts will gladly also bear the sorrows of a friend." Again he writes to his "most beloved and dear old Hans," "Scold, rage, abuse me, call me a dog, what you will, only spare one thing: do not think that I could even for a moment cease to be devoted to you with the heartfelt love of old, for that can only end with my life." The letter which begins thus ends in like manner: "O brother, I cannot realise all my delight in once more being able to have a right good talk with you. I press you warmly to my heart in thought, and stretch out a brother's hand to you from afar, until fate once more reunites you with your ever-loving and unchangeable brother." At one time Gänsbacher, who had been acting as chapel-master to some noble patron, held a commission in a Tyrolean regiment, but soon wearied of military life, and consulted Weber as to his next step. The master's faithful friendship shines in every line of his reply: "Poor fellow, so your present life no longer contents you! That I can well believe, but tell me any one thing that has not as many drawbacks. Is not an artist the most oppressed and persecuted of human beings? What do you mean to do? Earn a livelihood by your compositions, or become an artistic beast of burden and daily turn the mill-wheel of children's training and give lessons? In the former case, what with the bad payment of publishers, and your not choosing to write for them by the ell at random, you would fare badly enough; and in the latter you would be seized with the same disgust you now feel, and be more dissatisfied than ever." But, after this and more plain-speaking, all the tenderness of the man wells up and overflows: "Whatever you turn to or engage in, you well know that your faithful brother's hand and heart are equally at your service, and that to his latest breath he will stand by you and beside you." How zealously and constantly Weber worked to promote the interests of his friend by "pushing" his music there are scores of passages in the letters to show. But these I pass to note how, when the composer had settled at Dresden, he tried to find an opening for Gänsbacher also. Writing from the Saxon capital, he says, "Would that I could have the happiness of procuring for you a quiet little place in our Capelle as church composer. But so many lie in ambush for it, and the gentlemen whose names end in *ini* and *elli* know so well how to put every iron in the fire, and to take steps so long before, that my wish will probably only remain among the *pia desideria*." But it came very near being gratified. Herr Schubert, the actual church composer, fell ill, and Weber feared that his days were drawing to an end. He wrote therefore to Gäns-

bächer, "I cannot renounce the plan, so essential to my happiness, of your living with me. If God would only grant me that joy, I should be at the height of my felicity." But the dear friend was not to be sanguine: "At a court like this innumerable people are on the watch for such a post, and they do not scruple to use any means. Go on therefore quietly with your Innsbruck affairs, and do not throw away any other chance. . . . You must always be prepared for many things and many annoyances which would never occur to the mind of a straightforward Tyrolese who has lived far from courts. But the man who steadily goes on his way animated by pure zeal will find himself respected here as elsewhere, and content. Besides in me you have a friend who knows the depth of the stream and who will be your faithful pilot." Shortly afterwards Weber exultingly wrote, "Now, thanks be to God and to my excellent chief, I have the intense joy of procuring for my King a faithful servant and admirable artist, an ornament to our artistic establishment; for you an honourable sphere of work; and for myself an attached comrade in joy and sorrow. I congratulate both you and ourselves from the depths of my heart, and rejoice unspeakably in the hope of soon embracing you." With this letter went 200 gulden to pay the expenses of Gänsbacher's journey, &c. But the union was, after all, not to take place; the Capellmeistership of St. Stephen's, Vienna, fell vacant, and Gänsbacher succeeded in obtaining the appointment, whereupon his faithful Weber wrote, "Beloved brother and colleague, in haven at last! God be praised, who in the end does all things well. My most heartfelt good wishes attend you and your beloved wife. You have everything that can contribute to the happiness of life: an existence free from care, a sphere for work; a faithful, prudent wife by your side, and loving friends; now do not fail to prize all these blessings and to enjoy them with gladness of heart. This is the greatest boon that I can wish for you and yours; for though God has bestowed so many rich bounties upon me beyond what most enjoy, I do not possess a cheerful spirit to elevate these gifts to pure earthly felicity, and therefore I best know that, without such a boon from the Almighty, you may persuade yourself by force of reason to be happy, but—the heart feels there is something wanting." With this my notice of the pure and touching friendship of Weber for Gänsbacher may well end. As to the light that it reflects upon the master not another word need be said.

Did space permit, Weber's letters might be quoted to show his modesty, conspicuously lacking as they are in self-glorification, his pious thankfulness for worldly benefits, and the earnestness with which he pursued his art. But the extracts I have made suffice to throw a flood of light upon a nature which, when properly studied, seems in marvellous accord with the music Weber's genius produced. Noting the master's keenness of sympathy, the energy of his spirit, and the romanticism of his friendship, the mingled spirituality and power of his artistic creations seem the most natural thing in the world.

DUSSEK'S PIANOFORTE SONATAS.

By EBENEZER PROUT, B.A.

(Concluded from page 424.)

THE Sonata in E flat, Op. 44 (commonly known as "Les Adieux"), is the longest of the whole series, containing four movements, and an Introduction, in E flat minor, to the first Allegro. Of the thirty-two Sonatas included in Breitkopf's edition there are

only three which contain a Minuet and Trio—the present work, the "Retour à Paris" (Op. 70), and "L'Invocation" (Op. 77). In this respect Dussek resembles Mozart, who in all his pianoforte works shows a decided preference for the three-movement over the four-movement form. It was left to Beethoven to assert the true importance of the Minuet, which he developed into the Scherzo; but it is somewhat strange that Mozart and Dussek, and it may be added Clementi also, should, comparatively speaking, neglect this form, which had been so frequently and so charmingly employed by Haydn. In the Introduction to the present Sonata we meet with the organist Dussek again, the sustained harmonies and suspensions which abound in the music being quite appropriate to the "king of instruments." The succeeding Allegro, in E flat major, $\frac{3}{4}$ time, is one of its author's best movements; both the principal subjects are of great beauty, and the developments of the middle portion are of unusual interest. The *Molto adagio e sostenuto*, in B major, has much affinity of style with the better-known slow movement of the "Retour à Paris" ("Plus Ultra"). Though very beautiful, it suffers somewhat from diffuseness—a rare fault with the composer. The Minuet, in G sharp minor, with a Trio in its enharmonic key of A flat, is so good, especially the Trio, as to increase our surprise that Dussek should have written so few movements in this form. A very graceful, though rather long, Rondo forms a worthy conclusion to this admirable Sonata, which must rank as among the very best of its author's works. It is too difficult for any but very advanced pupils, and is indeed best suited for concert purposes. It has been played once, I believe, by Madame Goddard, at the Monday Popular Concerts, and would certainly be heard there again with pleasure.

Of the three Sonatas, Op. 45, the first and second (in B flat and G major) are gems of the first water. That in B flat is especially enjoyable. It is much less difficult than the Sonatas last noticed, being well within the reach of fair amateur players. What chiefly distinguishes it is its essentially melodious character. The Allegro cantabile is worthy of its name, being nearly throughout one long song; and the Adagio patetico is also in its composer's best manner. Both, however, are surpassed by the sparkling Rondo entitled "Allegro di Ballo." Speaking from an intimate acquaintance of many years with all these Sonatas, I am inclined to call the present movement the most perfect specimen of the Rondo which Dussek has left. It is impossible on paper to give any idea of the indescribable charm, or of the irresistible "go" of the music; I can only recommend all pianists to make its acquaintance. The second Sonata, though less striking than the first, is also a work of true inspiration. It is somewhat unusual in its form, as it commences with an Introduction, almost long enough to be called a slow movement, and of too much importance in its subjects to be considered a mere Prelude. To this succeeds an Allegro, the principal theme of which is in two parts only, and written in double counterpoint. This movement is more scientific, in form and treatment, than any other in the Sonatas, the nearest approach to it in this respect being the Allegro of the Sonata, Op. 35, No. 2. In spite of the strictness of its imitations in many parts, the composer's vein of melody never seems to fail; the music is throughout as tuneful as if it made not the slightest pretension to science. The Finale of this work is a Rondo in slow time, *andantino con moto*, the subjects and treatment of which are alike fresh and original. One is so accustomed to associate the idea of a Rondo

with a rapid movement that an effect of great novelty is produced by the present piece, which is moreover totally unlike any other movement in all the Sonatas. The third Sonata, in D major, may be recommended as an excellent and brilliant teaching piece; but, though pleasing, it is not equal to the first and second numbers of this set, nor is it needful to dwell upon it.

The two Sonatas, Op. 47, may also be very briefly dismissed. They are both rather easy, and useful for pupils, but neither will rank among Dussek's finest works. Of the two, the second, in G, with a charming Rondo in $\frac{6}{8}$ time, is the better.

There are few things more unsatisfactory than the attempt to convey in words the impression produced by music. One is almost driven to use such common-places as "very graceful," "very beautiful," "characteristic of the composer," &c.; and after all the feeling remains that, by those who do not know the work described, only the most indistinct idea on the subject can be gained. I fear I have more than once laid myself open to the charge of this kind of generalisation; my apology must be that it has been my aim rather to call the attention of the readers of this journal to Dussek's beautiful but almost forgotten works than to attempt any description or analysis of them. I must ask the indulgence of my readers if I am compelled to offend in the same way again in the present article. The only way to avoid it would be to give copious extracts from the Sonatas, and to do this would require far more space than is available in these columns.

In Dussek's latest Sonatas, now to be noticed, may be observed a development of the *technique* of the piano as compared with his earlier works. The form and the melodic style are but very little, if at all changed; but the passages are frequently different from those which have been met with previously. It is not so much that they are *more* brilliant as that they are *otherwise* brilliant. In the earlier Sonatas the passages are mostly founded upon the scale or on broken chords; in those which we are now approaching will be found new and bolder dispositions of the arpeggios, which frequently embrace a tenth, and a much freer use of passing notes and appoggiaturas. When this change took place cannot be said with certainty. If, as is probable, the opus-numbers of Dussek's works correspond with the order of their production, a considerable interval must have elapsed between the Sonatas last noticed (Op. 47) and the "Élégie harmonique sur la mort du prince Louis-Ferdinand" (Op. 61), which is the next in order—how long it is difficult to tell, for none of the musical dictionaries give any dates for Dussek's compositions, and it is only indirectly that a few can be approximately fixed. For example, it is known that Prince Louis-Ferdinand was killed at the battle of Saalfeld in October 1806, and we cannot therefore be far wrong in assigning the "Elegy" to the end of that year or the beginning of the next. Again, Fétis tells us that Dussek returned to Paris in 1808; we may therefore safely infer from its title that the Sonata "La Retour à Paris" was composed about that time.

To return, however, to the "Élégie harmonique" (Op. 61). The Sonata opens with a long Introduction, *lento patetico*, which is not only very beautiful, but interesting from the employment of what, though in strict time, are really passages of recitative for the piano. The style of this Introduction is alternately plaintive and declamatory, and the modulations are of remarkable boldness. A curious and suggestive direction is given at the beginning of the piece, "*senza ornamenti*." From the composer's thinking such a

caution necessary, one is led to infer that it was the habit of performers to embellish the music as they thought fit. It is traditionally known that Mozart did not play his own music as it is written, but introduced such ornaments as suggested themselves to him at the moment. Was this the custom of the time, and, if so, may it not be an explanation of the discrepancy of different editions, referred to in my first article in speaking of Dussek's Op. 39? To the Introduction of this work succeeds a *Tempo agitato non presto*, the two chief themes of which are in the strongest possible contrast. The first is full of passion and restlessness, the second very sustained and stately; it is as though there were a sudden lull in the storm of grief. It is, however of but short duration; a new figure, even more agitated than the first, appears, and a very beautiful and pathetic melody in C sharp minor leads to the close of the first part. The second half of the movement, which is by no means regular in its form, is constructed almost entirely of material previously heard. To this Allegro succeeds a Finale, *tempo vivace e con fuoco quasi presto*, the present being the last example of the two-movement Sonata which will be met with. This Finale is remarkable as a probably unique instance of a figure of syncopation carried incessantly through a movement of eight pages. Now in the treble and then in the bass, this constant displacement of the accent pursues us till within five bars of the end; but so great is the variety, both of melody and harmony, that no feeling of monotony is produced. A charming episode in the major relieves the agitated character of the music somewhat, though even here the persistence of the syncopation gives no absolute repose. It is difficult to see why, as the key of the Finale is F sharp minor, Dussek should have written this episode in G flat (instead of F sharp) major, unless it was to avoid double-sharps; and this hardly seems a sufficient explanation, as they are found in abundance in other parts of the movement. Though not one of the most popular in style, the present Sonata must undoubtedly be reckoned among its composer's best works.

The next Sonata in the volume (in D major) bears in Breitkopf's edition the simple opus-number, "Op. 69." It is more accurately, Op. 69, No. 3. In this set of three Sonatas Dussek has, rather singularly, grouped together two works for piano and violin and one for piano solo. The first of the set is the Sonata in B flat, so well known to amateurs from its frequent performance at the Monday Popular Concerts; with the second, in G major, I am unacquainted; the third, in D, is indisputably one of its author's most charming compositions. Dussek must have been in one of his happiest veins when he wrote the work; nowhere throughout the whole series do we find a more lovely flow of melody or more graceful passage-writing than in the first Allegro. The second subject and its continuations are especially beautiful. The developments of the "free fantasia" are unimportant, and mostly founded upon one single figure taken from the first page of the work. The slow movement of this work (*larghetto espressivo*) is short and unpretending; it is in fact a simple little Romance, in which everything depends upon the player, and which requires a singing and sympathetic touch to bring out its beauties. The Finale, "*à la chasse*" is an exceedingly brilliant movement, which will be most appropriately characterised as "*jolly*." No other word will so exactly express its effect. It is extremely melodious, and full of the most delightful passages for the player. There is not one of Dussek's Sonatas which is more thoroughly enjoyable than this, which, while important enough for concert

use (I believe Mr. Charles Hallé played it some years since at one of his Recitals), is at the same time not too difficult for fairly advanced pupils. I have often taught it myself, and have always found it an especial favourite.

"Le Retour à Paris," in A flat, Op. 70 (usually called in this country "Plus Ultra") is so well known to musicians here that, as this paper has already far exceeded its intended limits, I shall pass very hastily over it. To this Sonata more than to any other, unless it be "L'Invocation," apply the remarks made above as to the technical development observable in Dussek's later works. Many of the passages are quite in Hummel's style, while one (page 6, first line, B. and H. edition) is remarkably like Weber. Next to Op. 44, this Sonata is the longest of all its composer's; its beauties are so well known that it is needless to enlarge further upon them.

Far otherwise is it with the next work, the Sonata in E flat, Op. 75, which is one of the most unjustly neglected of the whole series. Though decidedly less difficult, it is hardly less brilliant than "Le Retour à Paris," and in the charm of its melodies it is almost more beautiful. The passage-writing in the first Allegro is very new and elegant; the slow movement has some slight resemblance in character to the author's well-known Andante "La Consolation," to which, however, it is superior; and the final Rondo is one of the most perfect that Dussek has left us. Madame Goddard introduced this beautiful work once at the Monday Popular Concerts; it is much to be regretted that hardly any one seems to think it worth while to imitate her example.

The Sonata "L'Invocation," in F minor, Op. 77, appears to have been Dussek's last work; at all events no "Op. 78" exists. It is a worthy companion to the two last noticed. I have been unable to meet with any explanation of the title; can any of my readers supply the information? The first Allegro of this Sonata is distinguished by the dignified grace of its melodies, and by the brilliance of its passage-writing, in which it approaches very near to Op. 70. The second movement is a Minuet and Trio, of which the former is written in canon throughout. It is marked "canone alla seconda," but, though indicated "seconda grave," it is not really in the second below, as might be inferred, but in the *seventh* below, which of course is the inversion of the second. Towards the close we find the actual canon in the second above. The use of this form was a favourite with Clementi, in whose Sonatas many specimens are to be found; Dussek's canon seems to flow more naturally, and to have less pedantic stiffness about it than is frequently the case in those of his great contemporary. The Trio of this movement is in charming contrast with the Minuet; here science is abandoned and melody resumes her sway. The following Adagio non troppo ma solenne, in D flat, is one of our composer's most beautiful slow movements; and the final Rondo is in no way inferior to the rest of the work.

At the end of the series of Sonatas is printed one called "La Chasse." It is not really a Sonata, but only an Allegro in $\frac{3}{4}$ time, preceded by seven bars of introduction. It is very pretty, but in no way great, nor does it require more than a word of mention for the sake of completeness.

It is the fashion with some musicians of the present day to depreciate Dussek, and to speak of his music as old-fashioned and dull. To a very limited extent the truth of the former epithet may be admitted as regards some of his works. Many of the passages which he invented have been so frequently used and imitated since that they no longer possess the charm

of absolute novelty; but in his best works even the passage-writing cannot at this day be called antiquated. And as to the charge of dullness, I am almost inclined to call it an outrage upon common sense. Trivial at times, nay, even commonplace, Dussek may be; but he certainly is never dull. If ever a man possessed an unfailing fountain of melody, that man was Dussek. Even in his least important and interesting Sonatas, the *tune* flows on continually, sometimes in a jog-trot sort of way, it is true, but it never stops. We never feel, as we do sometimes with Clementi, that the man has got to the end of his ideas, and is forced to eke out invention with science. It is probable that those who speak disparagingly of Dussek have so accustomed their musical palates to the highly spiced viands of Liszt and the school of "higher development" as to have lost their taste for simple and natural food. It is not risking much to predict that the best of Dussek's Sonatas will live as long as those of Mozart, with which in melodic charm they are quite on a par, while technically they are even more advanced. I trust that this article may do something towards calling the attention of musicians and of teachers to the writing of one who, though not a star of the first magnitude in the musical heavens, was nevertheless a man of real genius, and, within the comparatively limited range of pianoforte music to which he almost exclusively confined his attention, a true "tone-poet."

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

(Continued from page 378.)

SECOND PERIOD (continued).

BEFORE we advance further, the final words in the previous number, pages 377 and 378, require an explanation. The result of type-printing during the nearly 400 years of its existence, which is described there, is expressed far too briefly to be safe against all misunderstanding, or to be an accurate statement of the present usage of all countries. The words, "Of late years type-printing has been given up again, even for publications which have a large sale," and "it is now almost entirely confined to theoretical, historical, and instruction books on music," strictly describe only what is usual on the Continent. The obligation of an historical description is to pay especial attention to those countries which at the present time give the tone, and to regard their practice as that which is most sure of having a future before it. It should, indeed, have been added to the above words that music is still brought out by means of typography in a quantity perhaps greater than that issued from the combined presses of the engravers and lithographers. England and the United States, the dominions of the Anglo-Saxon tongue, are the countries where the leading musical firms bring out the majority of their publications by type-printing. A gentleman who is practically engaged in the business, and who brings great knowledge and interest to bear on everything connected with music-printing, declares his opinion that type-printing will be found the more suited to vocal music—the combination of music and speech—and engraving the best for instrumental. Although this view harmonises with what I remarked on page 377 on "the same system," which would come to be employed in printing letters of the alphabet and musical notes, still I think there is no need to draw so

sharp a line in order to separate the two chief domains of music-printing. Indeed, on considering the question more closely, we find that these different methods of printing are employed quite peacefully side by side on the same field, that of vocal music. All new compositions which come out as independent *opera* of their author are engraved, whatever they may be, whether full scores or vocal scores, part-songs or single songs. The value of the single copy, from which the publisher has to determine the price, and the uncertainty of the sale of large quantities, recommend this course. But where the chief attention is given to the circulation of works whose copyright is extinct, and whose popularity will secure them a large sale, type-printing is the easiest and safest method. Countries which have only a scanty productiveness of new compositions of their own to set against what they reprint from foreign composers or old masters, yet have the widest possible field for the sale of their publications—like the United States—must naturally use typography by preference. In musical productiveness England of course stands on a very different level from the United States, yet here also the powers of production and of reproduction are at the present time by no means evenly balanced; the scale which favours type-printing being the heavier, musical typography finds a very advantageous field. Moreover, it is employed here with good reason, because England has for a considerable period surpassed all other countries in the refinement of taste shown in her style of letterpress, and is thereby enabled to give solidity and elegance of style to works of musical typography also. It is very different on the Continent, especially in Germany. Although type-printing is executed beautifully there, yet even cheap editions, which are undertaken solely with the view of an immense sale, are now produced by engraving and lithography rather than by typography, which in my opinion would be much better.

The discussion of these questions involves the chief points on the entire domain of music-printing, and I shall therefore recur to it at the end of this sketch. I now proceed to Tablature-printing.

THIRD PERIOD: TABLATURE.

It cannot be said that the ordinary conception of a labyrinth is that of a very clearly and simply planned erection, although it may appear so to those who have once found the clue to it, and they may be surprised to hear others complaining of difficulties, obscurity, and confusion. The case is similar with an ancient, and now quite obsolete, mode of notation and printing, the adherents of which in their day were so enamoured of it as the best possible system that the ultimate abandonment of it in the most influential musical circles turned them almost into misanthropes.

The word Tablature comes from the Latin *tabula*, "table," and had its origin in the circles of the organ and lute players of the fifteenth century. It is not found in any lexicon of Mediæval Latinity, not even in Tintor's "Diffinitorium" (*i.e.* definition of musical terms), printed at Naples in 1495. The player of keyed or stringed instruments of many tones compressed his compositions into the form of this kind of table, on a single page of paper or parchment, so that in playing he could survey all the parts at a glance. Externally therefore "tablature" signifies "table-notation." The real importance of the tablature lies in the possibility which it gives of delineating all compositions for instruments of many tones with the greatest brevity and clearness.

Recent writers on this subject usually assert that the tablature of those days was identical with what we now call "score," but this is incorrect. *Intavolatura* (the Italian word for "tablature") is, as late as the seventeenth century, clearly distinguished from *partitura* (score). Pieces of music were *intavolati*, when all the harmonic parts were crowded together on a single system of generally more than five lines, or on a small complication of lines, letters, and numbers, or of letters, numbers, and notes without lines; they were *spartiti* when the several parts were assigned to a corresponding number of lines, as has always been the case in *scores*.

The significance which the ancient tablature possessed in the history of musical art will be readily comprehended from this description. In the position of the notation of musical works at the end of the fifteenth century it was impossible, without great trouble and expenditure of space, to put on paper simple harmonic phrases by means of the ordinary notation. Those signs of notes were devised for the artistic contrapuntal music, in which each voice or part took its independent course; but in their then imperfect form were quite insufficient for players on the organ, lute, theorbo, and cembalo. The nature of these instruments demands a free and not strictly contrapuntal style of music; and accordingly the performance on them must be free—improvised as it were—and the notation is limited to short and general indications. These instruments have always been, and still are, the proper field for free improvisation, or for the "voluntary," as the old English term expressively names it. To provide the most fitting notation in the earliest age for the above mentioned keyed and stringed instruments of many tones was the object of the tablature; and it preserves therefore the organ, lute, and clavier music of the time. It must then be obvious that Tablature cannot be synonymous with score. It appears further that there are three kinds of tablature: for the organ, the lute, and the clavier. I shall treat the subject in these three divisions.

The specific mark and peculiarity of tablature is that it is a mixture of possible means of designating notes. It employs letters, numbers, some features of the ordinary musical notation, and other arbitrary signs as well. Letters have generally the precedence, and form the foundation, and numbers are the next in importance. But there are also tablatures without letters, in which the numbers occupy the first place. The ordinary musical notes always serve merely to help out the deficiencies of the other signs. This is the thread of Ariadne in the labyrinth which we see before us.

1. Organ-Tablature.

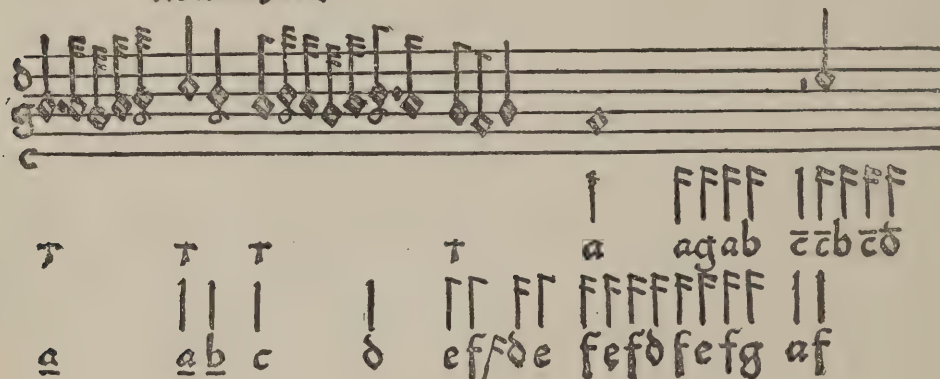
This is also called the German; and should properly be styled the Alphabetical Tablature. The Germans were distinguished from all other nations at the end of the Middle Ages by employing letters for the designation of musical notes. They thus acquired a musical alphabet for the notation of organ compositions, which greatly facilitated the practice of that instrument. But this was not the only advantage they gained. The alphabetical notation, far from being concocted from letters arbitrarily selected, was based on a musical foundation, on the most distinct figure known to music, the octave. It consequently employed only the seven letters already used by Guido of Arezzo, A B C D E F G, together with the intermediate tones, and by the application of these to the entire gamut formed a simple, short, and distinct system, which is undoubtedly more perfect than the

Italian, adopted also in France and England, and based not on letters, but on the vocal syllables *ut, re, mi, fa, sol, la, si*. A force which in the end proves very great often starts from a very humble origin; and its importance remains long unrecognised. It is well known that the musical eminence of the Germans was first exhibited by organists and their scholars. Well, the formation of this alphabetical notation was the earliest act of those organ-schools, and prepared the ground for all their later achievements; and its ultimate importance far exceeds the use that was made of it for tablature during two centuries. I cannot here enter more deeply into this subject, although it deserves investigation; but must content myself with a brief account of some impressions of tablatures.

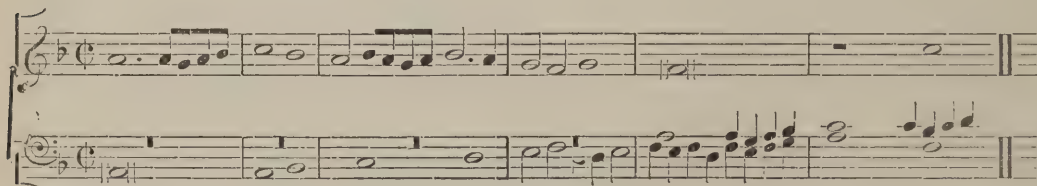
In 1512 was published at the press of Peter Schoeffer at Mainz a small book in oblong quarto, the only extant copy of which is possessed by the

Leipzig City Library. It is entitled, "Tabulaturen etlicher lobgesang und liedlein uff die orgeln und lauten . . . von Arnolt Schlick." Arnold Schlick, of Heidelberg, was a noted master of the organ and lute, and this book of his contains the best instruction that the age had to offer. He was incited to print it by a book, full of faults, published a year before by a Swiss priest, named Sebastian Virdung, entitled "Musica getutscht" (Basle, 1511). In this work the instruction was as defective as the impression of the notes on wooden blocks. Music-printing with movable types was even then called "the true art of printing;" for Schlick says contemptuously of Virdung's book that it was not made by this true printer's art, but only by wooden plates, without rule or art, and without the possibility of correcting errors once admitted. Schlick's collection consists mainly of organ pieces, almost exclusively on sacred texts. As an example I give the beginning of page 37, on the hymn "Maria zart:"—

Maria zart.



Written in our notes according to their then value, this piece would appear as follows:—



For an explanation of the separate signs used in tablatures I must refer the reader to dictionaries and special treatises on the subject. We have here only to consider the general importance of that notation and the mode of printing it. In the second half of the sixteenth century several extensive collections of organ-tablatures were printed in Germany, the largest of which is one by Jacob Paix: "Ein schön nützlich und gebrauchlich Orgel-Tabulaturnbuch, darinn etlich der berühmtesten Componisten beste Motetten mit 12 bis 4 Stimmen auserlesen. . . . zuletzt auch allerhand der schönsten Lieder und Tänze," &c. (Augsburg, 1583, folio). But the larger portion was never printed at all. Till the end of the seventeenth century every scholar learned this tablature-notation for organ- and clavier-music, although long before that date it had become practically useless. Even music for single-toned instruments, and songs, were noted thus; but this was a manifest

retrogression, to be accounted for by the one-sided prejudice of the Germans in favour of this mode of writing. It never made any way in other countries; and this fact may be regarded as a just indication of its value, in reference to the permanent usefulness of tablature for musical notation. The only element of the system which had a lasting value was the use of the alphabet in the arrangement of musical tones, on which it was based.

2. Lute-Tablature.

For this instrument, which was once very popular, and is called by Mace in his "Music's Monument" "the best of instruments," the notation was the most peculiar, and at the same time fully justified. Indeed, it seems as if tablature was invented on purpose for the lute. The notation in this case was determined solely by the construction of the instrument, and was accordingly mechanical rather than systematical.

This pictorial character imparted method to the arbitrary employment of letters, numbers, fragments of notes, and lines. It is as if we were to write pianoforte music by a representation of the keys themselves and an indication of the notes by means of numbers, chosen from the fingers that are to be used. With the lute this method was very natural, because in the fifteenth century it was very difficult to delineate music in several parts in any other way. The lute-player therefore gained two ends by this tablature, a notation for several simultaneous parts, and a pictorial guide to the use of his instrument. Thus it becomes intelligible how it was that no other notation was ever employed for the lute during the whole period of its existence;

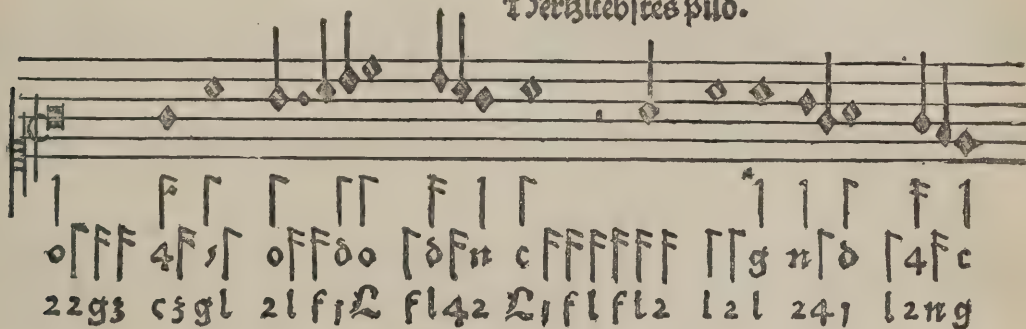
namely, from the fifteenth century to the middle of the eighteenth.

However, this mode of writing was not fixed at the very outset, but was developed by stages. We have to distinguish three kinds of lute-tablatures, German, Italian, and Mixed.

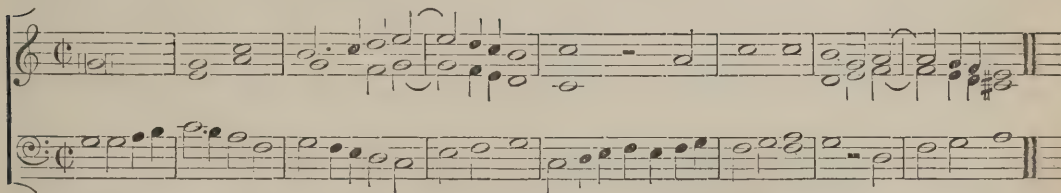
(a) Of the German Lute-Tablature we find the earliest printed examples—which are, however, not quite trustworthy—executed on blocks by Virdung in 1511, and the best of that age produced by Arnold Schlick a year later. Lute-music was printed in two different ways, according as it was used in connection with the voice or alone.

Here is an example of a song for one voice, with a lute accompaniment in two parts, from Schlick:—

Herzliebsteßes pild.



In modern notation it would read thus:—

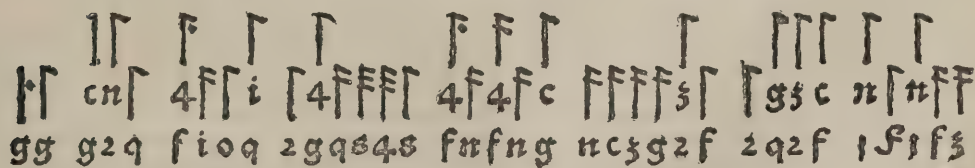


Here the voice-part is written in the notation usual in most vocal compositions of the time, and printed on Petrucci's system. The notes which fell to the share of the lute and were "nipped" (*gezwick*) by

the fingers, as Schlick expresses it, are quite different, as is obvious.

This is shown still more clearly in the following facsimile for the lute without the voice:—

All ding mit rath. Zwicklen mit dreien.*



There are here neither the five lines nor the figured notes with their time-value indicated, so that the very fundamental elements of the modern notation are absent. Nothing is left but fragments of notes, numbers, strokes, and other signs. The use of letters of the alphabet is characteristic of the German lute-notation.

(b) The Italian Lute-Tablature was more perfect than the German. Petrucci published four collections as early as the years 1507 and 1508, entitled "Intabulatura de Lauto," which must be regarded as the first printed lute-books. The Italians used lines, and avoided letters of the alphabet. But the lines were taken, not from the notation of florid song, but from

* "Zwicklen mit dreien," i.e. in three-part harmony for the lute. "All ding mit rath" is the beginning of a German song.

the six strings of the lute; there were therefore six lines, not five. In these lines the tones were inserted, but neither by letters, as was the practice of the German lutenists, nor by musical notes, but by the numbers 0, 1, 2, 3, 4, 5; so that they were denoted very similarly to the present mode of fingering pianoforte music in England ($\times 1, 2, 3, 4$). In pieces for the voice with a lute accompaniment, which Petrucci first printed in the work "Tenori e contrabassi intabulati col sopran in canto" in 1509, the voice-

part was printed in five lines, as in Schlick, and the accompaniment put beneath it in six, which must certainly be pronounced a complicated and heterogeneous mode of writing.

As a short but significant example of this tablature I select that which Kieselwetter gave in No. 9 of the *Allgemeine Musikalische Zeitung* for 1831; it is taken from a book on dancing, printed at Venice in 1581: "Il Ballarino di M. Fabrizio Caroso da Sermoneta."

The image displays two examples of lute tablature and their modern translations. The first example, labeled 'Translation.', shows a piece of music with a six-line staff containing numbers (0-5) representing fret positions. Below it is a modern musical notation in G major, 3/4 time, with a treble and bass clef. The second example, labeled '(sic)', shows a similar piece of music with a six-line staff containing numbers. Below it is a modern musical notation in G major, 3/4 time, with a treble and bass clef. The modern notation uses a treble clef for the upper part and a bass clef for the lower part, with a key signature of one sharp (F#) and a 3/4 time signature.

(c) The Mixed Tablature was a system of writing for the lute formed out of the two preceding ones by a combination of the best elements of both. The Italian six lines were retained, but not the numbers; and the places of the strings on which the player had to put the finger of his left hand were indicated by letters, according to the German system. This system of lute-writing was used in the Netherlands and in France, where books were printed in it as early as 1540. The Germans wavered in their adoption of it till 1600, first employing it occasionally, and subsequently returning to the system without lines in their largest collections; but after 1600 they wrote lute-music like their neighbours, with letters on six lines. The Italians, on the other hand, continued to hold to their numbers and avoid the letters. This practice was fundamentally the same, as the numbers had no musical meaning, but were quite arbitrary, and might have had any other signs that could be agreed upon—such as those of the zodiac or the pharmacopœia—substituted for them.

The lute-books were printed in all the ways that came into use in the course of time. Virdung's music of 1511 was engraved on wood, though that style had even then come into disrepute. All else, commencing from Petrucci's earliest book in 1507, was printed with movable types. Towards the middle of the seventeenth century copperplate engraving was introduced, and employed in printing music for the lute until about 1760, after which it disappears with the instrument itself. The draw-

backs to this "best of instruments" were the changes and the complication of its mechanism and the uncertainty of its tone; for, as a writer about the year 1720 says, if a lutenist lived to be eighty years old, forty years of his life must have been spent in tuning.

However, the time when the instrument and music printed for it went out of existence has no interest to us. The historical importance of the lute- and organ-tablatures belongs to the sixteenth century, which must be regarded as the proper period of that species of notation.

3. Italian Tablature (Figured Bass).

Figured Bass is also a species of tablature, and is called *Italian* because it first came in use in Italy. Inasmuch as its object is the insertion of harmonious chords, it must be regarded as a substitute for the organ-tablature. The practice of indicating the chords by numbers above the bass appears to have arisen not earlier than the last quarter of the sixteenth century. These numbers are found in the printed editions of the earliest operas and similar works, commencing with the year 1590. They soon became common in all countries, especially in pieces for many voices, which the organist or clavecinist had to accompany in harmony from a single bass-part with appended numbers, instead of the now abandoned tablature.

By this means they evaded the difficulty of printing music in several parts on one staff, which indeed they were unable to do with the means then at their

disposal. The employment of the numbers has been retained down to the present day, and will be kept in permanence in musical art, the sole relic of the most peculiar and remarkable mode of notation for harmonic music called *Tablature*.

This is the single point of view from which this subject concerns us in this connection. It has, however, great importance of a different kind in its bearing on music; and should this article not have tired the patience of my readers, I should be glad to claim their attention once more to a fuller exposition of the further significance of the figured bass, especially as its value has long been far too little recognised, to the injury of the art.

(Article 4 on *Copperplate Engraving* will appear in the next number.)

SENSATIONAL PARAGRAPHS.

By HENRY C. LUNN.

WE recollect once hearing a story of an editor who, whenever he was at a loss for news, inserted a paragraph in his journal respecting some artist upon whom public attention was for the time concentrated, announcing that he or she was about to retire from the profession, and in the following number decisively contradicted it; so that it became generally imagined that he possessed exclusive information upon the subject, although in truth he knew no more about it than any of his readers. It is scarcely fair, certainly, that those who come prominently before the public should be subjected to the effect of the circulation of such reports; but, as with Royal personages, we fear that the glass houses in which they reside can never be sufficiently protected from the gaze of idlers; and it is perhaps, therefore, the penalty they must necessarily pay for their popularity. It has often been said that when a person wishes for a minute knowledge of what is passing in his own home he calls upon his friends, most of whom he finds have later information upon his domestic arrangements than he has himself; and on the same principle we imagine that those who have attained a prominent public position must be in the habit of consulting the daily newspapers to find whom they are about to marry; if already married, whether happiness has blessed their union; and whether it is or is not their intention to abandon the exercise of an art which they have for so many years adorned. On referring to old musical periodicals now in our possession, we find little, if any, of these personal matters debated; and are led therefore to believe that the recent establishment of journals, an especial feature in which is the discussion of those private petty scandals with which we should think but few people could feel interested, has led to the adoption of a similar principle when speaking of those public persons whose movements must necessarily have an important bearing upon the progress of art. Inundated as we are with these professedly truth-telling and semi-comic sheets of news—many paragraphs in which, strangely enough, we see copied into the daily and weekly newspapers—it behoves us to be additionally cautious as to what we receive in evidence. Rumours, of course, there have always been as to the actions of the public's favourites; but when we read, as we have lately done, statements most confidently made which have not the slightest foundation, it should be a lesson to us for the future not to credit announcements which are unendorsed by some recognised authority.

Coming at once to facts, in confirmation of our remarks, we will not dwell long upon the many paragraphs which have appeared from time to time re-

specting incidents in the private lives of eminent artists. How, for example, the marriage of a celebrated vocalist was announced, and even the church mentioned at which the ceremony took place, although it is now generally believed that she is still single. How it was stated that dissensions had arisen between two persons who are well known to be about the happiest married couple in the artistic world. Neither shall we do more than allude to the personal attacks which have recently been made upon men fulfilling to the best of their abilities positions of trust and responsibility, because all these matters are best answered—if answered at all—by the persons assailed. But in the reports we are about to call attention to, the public interest is awakened, for both have reference to the future of two of our greatest singers, and both are untrue.

When *Mlle. Titiens*, after undergoing an operation, was lying in an enfeebled state at *Worthing*, it was stated (with all the authority of an advertisement, although in a paragraph) that on a certain evening she would sing at *Her Majesty's Theatre*, and that a few days afterwards she would appear at her *Benefit Concert* at the *Royal Albert Hall*. Now we care not to inquire with whom this announcement originated; but can most positively affirm that those who knew anything of the *prima donna's* state at that time must have been perfectly aware that, whatever might be hoped in the future, her singing on the days mentioned was an utter impossibility; and we can only wonder therefore that so wide a circulation should have been given to such a statement.

But the next is a still more glaring instance of paragraph-making; for in this we are told that, by a voluntary act of one of our favourite vocalists, the operatic world is to lose her services for ever. *Madame Patti*, a "well-informed" correspondent asserts, as exclusive news, is about to quit the scenes of her many triumphs, and to become henceforth a nun. "Tired of the world," he adds, warming with his theme, "wearied of the worry and turmoil of mundane strife, and wishing for the peace and tranquillity of complete withdrawal from public life, she has retired to the *Convent of the Sacred Heart*, with the object of preparing herself to take the veil." Nothing like being circumstantial when you are desirous of impressing people with the truth of your information—a fact happily illustrated by *Sheridan* in the "*School for Scandal*," where *Crabtree*, in describing a duel which never took place, says that a ball from *Sir Peter Teazle's* pistol "struck against a little bronze *Shakespeare* that stood over the fireplace, grazed out of the window at a right angle, and wounded the postman, who was just coming to the door with a double letter from *Northamptonshire*"—and so the author of the paragraph to which we allude takes care to tell us that *Madame Patti* on her way to *Brittany*, from *Ilfracombe*, where she was stopping, "stayed one night in *Paris*," and then departed to her future home, "accompanied by a member of her household." It is needless to say that this affecting piece of intelligence, which was duly transferred into many newspapers, caused the utmost consternation with those who had so long regarded the performances of this artist as amongst the most powerful attractions of the *London* season. Strange to say, however, a very short time elapsed before we were informed that *Madame Patti* had contracted to "sing in sixty representations of opera in *Europe* before the end of next month," and that she will appear at *Manchester* on the 12th and at *Liverpool* on the 17th inst. It may perhaps be said that some gossip had given a colour of truth to this report; but if it had been alluded to

merely as "gossip," although we might deplore the practice of repeating such idle and improbable statements, the matter would scarcely have been worthy of serious attention. When, however, we are told that such an event has actually come to pass, and the minutest particulars are related respecting the manner in which it took place, we cannot but believe that much harm is done to journalism; for even were an ample apology inserted in the paper which first gave currency to the paragraph, the confidence of the reader is shaken, and "newspaper statements" become looked upon with a suspicion fatal to that honourable character which it should be the desire of a conscientious editor to acquire and steadily maintain.

There can be no question that "sensational paragraphs," like "sensational dramas," are an unfailing sign of the decay of that healthy tone which should rule the art of which they are the growth; and those who frantically applaud the scenes especially constructed to satisfy their craving for excitement at a theatre are precisely those who delight in reading the stimulating scraps of personal news so plentifully scattered through much of our periodical literature.

THAT our American cousins freely exercise the right of appropriating the brain-work of the *litterati* of the mother-country, sometimes without even a verbal acknowledgment, much less the cost of sending an *honorarium* across the Atlantic, is too well known to be repeated. But we suppose authors whose works are thus reproduced in America console themselves for the want of any pecuniary result by considering that, after all, it is not everybody who can write something worth stealing. If a man slips his light fingers into your pocket in the street, it may be taken for granted that he thinks you look sufficiently respectable to have in your possession a silk handkerchief or a purse. This is a gratifying thought if he fails to take either purse or handkerchief, but not quite so pleasant if both disappear. By the present law of copyright, American publishers are unquestionably entitled to issue works of English authors, and therefore we do not blame them for doing so. But there is no excuse for altering them when they reach their hands. Complaints as to this treatment often crop up in the English press, and now we are about to add one more to the list. Sir John Goss, as all our readers know, has set to beautiful music that exquisitely worded prayer from the Office of the Visitation of the Sick: "O Saviour of the world, who by Thy cross and precious blood hast redeemed us, save us and hear us, we humbly beseech Thee, O Lord." It is not surprising that these words are held dear by all of us; we know, and many of us deeply feel, that they may be of infinite value to each individually when lying on a sick-bed, worn down by suffering which no earthly physician can alleviate. What will be said to the following version, printed and published by *Peters* of New York? We will give the heading first: "O Saviour, guide us still. Full anthem; words by H. Miller; music by Sir John Goss."

O Saviour, guide us still,
Thy love each bosom fill,
Who by Thy cross and precious blood hast redeemed us.
Keep us for ever,
Guide each endeavour,
Save us and help us! O Saviour, hear our call.
O Saviour, be Thou our stay
And hope each day,
While we wander on,
Save us and take us,
And never forsake us,
We humbly beseech Thee, O Lord.

More unrhymical doggerel than this cannot well be

conceived, and the composer deserves much commiseration for having one of his most elegant and impressive anthems presented to the public of the United States with such a dead weight of rubbish attached.

It is a general impression with those most competent to judge that but very little progress can be made by pianoforte pupils who do not commence in early life; and it is also believed that many years of laborious and earnest practice are positively necessary in order to attain anything like proficiency on the instrument. A perusal of the following advertisement, which recently appeared in a morning newspaper, will dissipate these old-world notions: "PIANO SIMPLIFIED. Old or young soon made brilliant players. Best, 5s. lesson (week's study); 3s. if taken at certain hours in London, or within twelve miles. Schools attended. Brilliant pianist; patient, experienced master. Write only, Professor ———." There are two or three points in this announcement which give it a distinctive character scarcely perhaps to be expected from the conventional heading, "Piano simplified." In the first place the promise that old or young can soon be made brilliant players seems to want some explanation, for we should assuredly be inclined to ask what meaning the advertiser attaches to the word "old." Can elderly ladies or gentlemen, for example, whose time hangs heavily upon their hands become at once "brilliant players," so that they may solace their declining years by performing the works of the greatest masters? Then what can "Best, 5s. lesson (week's study)" signify? Are we to believe that a week's work and a payment of 5s. are all that will be required; or as many weeks and as many five shillings as the teacher may find necessary? In any case we should advise intending students on this system not to think of the expense, but to pay five shillings at once and have the "best." The only thing that disappoints us in the advertisement is the intimation that we must "write only;" for we should have been much disposed to see and talk with a "Professor" who, irrespective of age, can create a race of brilliant pianists at so small an expenditure of time and money.

SEEING an announcement in a newspaper of volumes especially designed for seaside reading, recalled an observation made to us by the director of a band at a watering-place during the present summer. "You see, sir," he said, "people who leave town for a short time don't care about hearing too good music whilst they are away. Classical works and fresh air don't agree." No doubt this remark was founded on a long experience; and certainly, judging from the class of novels in the hands of idlers on the beach, "holiday music" is no worse than "holiday literature." But if the music played on our seaside promenades must thus be adapted to the requirements of the occasion, should not the same idea be carried out when preparing family musical portfolios for out-of-town performance in the drawing-room? It is true that compositions that would most thoroughly "agree with the fresh air" (as the bandmaster hinted that it should do) exist around us; but it seems strange that we should not be saved the trouble of searching for it. "The Moonlight Sail," "A Stroll on the Green," "The Bathing Polka," with coloured illustrated title-pages, would, we are certain, attract all those persons who purchase books adapted for the lazy time of the year; and there can be no doubt that, on the mer-

cantile maxim that the constant supply of an article always increases the demand for it, a very complete library of such works might soon be formed. The only obstacle that we foresee is the excessive difficulty of appealing to the varied taste of purchasers. Certainly it might be imagined, on a cursory view of the subject, that it would be sufficient to write cheerful, light pieces, which should tax neither mind nor fingers, and give them pretty titles; but if the "Colorado Beetle," which we see advertised amongst the "Books for the Country," be really intended for summer reading in the green fields, who can decide what kind of music can be coupled with such literature?

As we are constantly called upon to determine the merits or demerits of musical compositions, we should like to understand what is the exact difference between a "Valse," a "Valse de Salon," and a "Valse-Caprice." To us they appear so precisely alike that, were these descriptive titles to be accidentally misplaced by the engraver, no injustice would, we think, be done to the composers. We at first thought that a "Valse" might be intended to dance to; a "Valse de Salon" to play in a drawing-room where light music reigned supreme; and a "Valse-Caprice" to rank amongst the showy pieces of more pretension. But when we found the first by no means well adapted for dancing, the second exceedingly danceable, but without a particle of brilliancy, and the third utterly destitute of either of these qualities, and without the faintest shadow of proof that its composer had given way to "caprice," we became completely baffled. We could of course extend our enquiries further, and ask of those who use these terms what makes one piece a "Melodie," another a "Morceau," and another a "Bluette;" but we have little doubt that we should receive the same answer that was once given to us by a composer who, after endeavouring to expound the meaning of an Italian word he had used in his piece, at length confessed that he knew himself, but could not explain it to others. For want of an artistic reason, then, we fear that we must accept the commercial one, that good old familiar words are not as attractive to purchasers as new ones. Let us cite, for example, a case within our own experience. At a shop we daily pass, the proprietor tried the usual method of "selling" goods, without attracting purchasers enough to support the establishment; he has now adopted the plan of "selling off," and for several years has, to our knowledge, secured an excellent trade.

ONE of the signs of the spread of choral music amongst the people in this country is the abolition of the C, and the substitution of the G, clef, in all the cheap editions of standard works. But little sympathy was felt for its loss when used to denote the soprano or alto voice; but the tenor clef lingered for some time, and has not disappeared without many sighs of regret. Indeed it may be said that even now its ghost haunts us, for although the treble clef is almost invariably employed for the third part in the vocal quartett, the direction, "Tenor an octave lower," shows the singer that the pitch of the sounds represented on the paper is not the true one. There may be perhaps a certain clumsiness in this method; but we are at a loss to understand the superiority of an invention, the description of which comes to us from Italy. In this the proposed sign represents the tenor clef interwoven with that of the treble; so that as

each, according to all preconceived notions, equally rules the staff, it would be impossible to tell what are really the names of the notes without a key to the mystery. This appears to us going backwards instead of forwards. If the only object is to show that, although written for a treble, the part is to be sung by a tenor, surely this is gained by the notice at the commencement, "Tenor an octave lower;" but to use a clef which is to have no effect upon the names of the notes, combined with one which pitches them an octave higher than they are to be sung, is certainly an extraordinary method of simplifying the matter. At all events the singer has now only one falsehood to contend with, but on the new system he would assuredly have two.

THE GLOUCESTER MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

THE Three Choir Festivals have long had two kinds of opponents, the first pertinaciously asserting that religious works, into which the greatest composers have put their highest thoughts, are unsuited for performance in all their integrity within a sacred edifice, and the second that the presentation of musical compositions on a grand scale is now a matter of such frequent occurrence that there can be no more reason why Gloucester, Worcester, and Hereford should hold in turn an annual Festival than any other three cities in the kingdom. Now, the first-named party of dissenters has been tolerably well answered by the energetic protest against the Dean and Chapter of Worcester's Festival in 1875—which, although supplanting the usual meeting, and propped up financially, was acknowledged to be a failure—by the unexampled success of the Hereford Festival in the following year, and now by the fact that at the Gloucester Festival just concluded the Bishop of the Diocese, who has hitherto absented himself from these meetings, preached the Festival sermon. Those who rank themselves amongst the second class we have mentioned cannot be too often told that they reason from totally wrong premises; for were these Festivals merely continued because they have existed for so many years, we candidly admit that they would scarcely be entitled to support. But those who have heard the effect of the standard sacred works when given in the grand old Cathedrals of these cities, need not be told that the Three Choir Festivals have an attraction which can be equalled by no other musical gatherings. We know that there are statistical critics who would fain make us believe that musical results are in proportion to the number of executants, and that consequently an orchestra with a thousand performers must be exactly twice as effective as one with five hundred. With such unimpressible calculators, however, art has nothing whatever to do; for, wherever its true mission is amply fulfilled, those who unconsciously yield to its influence care not to enquire by what means the effect has been attained. We claim to have had some little experience of sacred performances in secular buildings, and most unreservedly affirm that at no one of these have we witnessed such an intense feeling of devotion, so perfect an appreciation of the sublime colouring of the sacred text, or such a total abandonment of all distracting influences during the progress of a work as at a Three Choir Festival, even when the Cathedral was so crowded that every available seat both in the nave and aisles was occupied.

On the first morning of the Gloucester Festival (the 4th ult.) the early service in the Cathedral was attended by the Mayors and Corporations of Gloucester, Worcester, and Hereford, who marched from the Town Hall in procession, and presented a sufficiently imposing appearance to convince any doubters on the subject that they at least were resolved to support the time-honoured Three Choir Festivals. The service music was Croft in A, and the Anthem Sir F. A. Gore Ouseley's "O sing unto God," the members of the three choirs lending their aid, and the only accompaniment being the organ, at which Mr. S. G. Hayward,

Deputy Organist of the Cathedral, presided. That the sermon, which, as we have said, was preached by the Bishop of Gloucester, contained no warm eulogium upon the Festival in its present form could not create surprise, for the Bishop's opinion was well known to all; and the sincerity of his convictions might reasonably have been doubted had he become a convert to the popular side since the former meeting in Gloucester. But he pleaded earnestly and eloquently for the Charity, and, in a true Christian spirit, placed aside his personal views on the matter, so that the weight of his influence might not be withheld when the widows and orphans of those who had devoted their lives to the service of the Church were crying for aid. Upon the vast congregation this appeal had perhaps a more powerful effect than if a preacher whose sympathies were wholly with the Festival had in the most glowing terms upheld their claim to public support against all innovators.

The appearance of the Cathedral at the commencement of the performance of "Elijah," the work selected for the first morning, could not but recall some melancholy associations, for since the last Gloucester Festival Dr. Wesley—a sound and true musician in the highest sense of the word, who, as Cathedral Organist, then stood at the Conductor's desk—and Mr. Townshend Smith, the Organist at Hereford—whose unwearied exertions, both in the musical and business arrangements of these meetings for so many years, can never be forgotten—had been removed by death; and when the Dead March in Saul, which was played between the parts of the Oratorio as a mark of respect for the deceased, pealed through the building, and the vast assembly rose, the solemn stillness which prevailed was felt by all as the highest homage that could be paid to the memory of those who had so worthily and conscientiously laboured in the cause of charity and art. The absence of Mdlle. Titiens, too, could not but be deeply felt at a meeting where her exceptional talents had been so often displayed, especially as it was universally known how severe was the illness which had so long separated her from her admirers. A general impression seemed to prevail that the services of Mdlle. Albani had been secured to sing the solos assigned in the original programmes to Mdlle. Titiens, but this could hardly have been the case, the portions of the sacred works which were to have been taken by Mdlle. Titiens having been divided between Madame Sophie Löwe and Miss Adela Vernon. The engagement of Mdlle. Albani (whose name appeared coupled with that of Mdlle. Titiens in the early list of vocalists) was, however, of the utmost importance, for her singing of "Hear ye, Israel," in the second part of the Oratorio, and indeed of all the following soprano music, produced a marked impression upon the audience. Although it must be admitted that Miss Adela Vernon was overweighted in the *Widow's* scene with *Elijah*, she sang well, and threw an intelligence into the delivery of her impassioned phrases which insured the sympathy of her hearers. Every indulgence should be shown to one so talented, but we cannot think it judicious, at so early a stage in her career, to aim at music which requires the highest vocal and dramatic qualities for its due rendering. Madame Sophie Löwe—also a *débutante* at these Festivals, but an experienced singer—gave with much expression the small portion of music assigned to her; and Miss Bertha Griffiths showed a marked improvement since her appearance at the last Gloucester Festival, her rendering of "Woe unto them" being especially worthy of praise. Madame Patey was in excellent voice, and sang "O rest in the Lord" with true religious fervour. The tenor parts, divided between Mr. W. H. Cummings and Mr. E. Lloyd, were highly effective, and the music of the Prophet, if somewhat tamely delivered by Mr. Santley, was at least rendered with that ease and fluency which proved his perfect command over every passage. On the whole, the performance of the choruses was exceptionally good, thanks in a great measure to the steady conducting of the new Organist of the Cathedral, Mr. C. Harford Lloyd. If in two or three of the pieces we missed a certain amount of delicacy absolutely necessary for the perfect realisation of many of Mendelssohn's choral effects, they were almost compensated for by the manner

in which the broad, dramatic portions of the work were rendered; especially the Baal Choruses, which went with commendable precision, and the marvellous climax to the first part, "Thanks be to God."

Bach's St. Matthew Passion-music, with which the second morning's performance opened, has now taken a sufficiently permanent stand in public estimation to render comment upon its excessive beauties superfluous; but that its effect in a Cathedral is immeasurably beyond that which can be created, even by the most perfect rendering, in a secular building cannot be doubted by any sympathetic listener. That it was selected a second time for the Festival here, the first presentation of the work having been in 1871, under the conductorship of the late Dr. Wesley, speaks well for the taste of a Gloucester audience; and if we may judge from the earnest manner in which every number was listened to and appreciated, it may be inferred that it will be a welcome item in the programmes of future Festivals. The general rendering of the choruses was highly satisfactory, the conducting of Mr. Lloyd again showing both knowledge and judgment: indeed we have seldom heard some of the choral pieces given with finer effect, the choir, as well as the Conductor, evidently throwing a heart into their work which could not fail to produce the best results. Unfortunately, however, it happened that the "luncheon chorus" this morning was the sublime one which terminates the work, "In tears of grief," so that the shuffling of those who considered the piece as a voluntary to sing them out of the Cathedral to meet their friends somewhat interfered with the enjoyment of the few who desired to enjoy one of the finest of Bach's choral movements. Were the Stewards, instead of occasionally setting an example of this custom themselves, gently to hush down those who attempted to rise, there can be no question that we should not have to repeat remarks which we shall consider it our duty to make until the evil is totally abolished. Whilst acknowledging the necessity of omitting certain portions of the Passion-music, we cannot believe that much discretion was exercised in the task of excision on this occasion, for, not to dwell upon the fact of one-half only of the soprano Solo, "Break and die," being given, many whole pieces were cut out, which not only deprived the audience of hearing some of the best music, but actually destroyed the continuity of the text. This was especially observable in the Recitatives, where the narration is carried on, and which, if at all shortened, should be very delicately handled. Madame Patey, in the Air, "Have mercy upon me" (the violin obbligato finely played by M. Sainton), showed that devotional feeling which renders her unapproachable in Oratorio music; and Madame Löwe, especially in the Recitative, "Although mine eyes," and Air, "Jesus, Saviour," materially advanced the favourable impression she had already created. Miss Bertha Griffiths, too, was thoroughly efficient in the expressive Solo, "By my weeping;" Mr. Lloyd fully sustained the reputation he has acquired as an exponent of the difficult tenor music of this work; Mr. Santley gave the words of the Saviour with due reverential feeling, and Mr. Maybrick did good service in the remaining bass recitatives. Mr. S. G. Hayward presided at the piano-forte, and accompanied the recitatives requiring such aid, the organ part being played by Mr. Done.

Beethoven's "Mount of Olives"—transformed into "Engedi; or, David in the Wilderness" to suit the English taste—formed the second portion of the morning's performance. It seems strange indeed that on the same day two works should be selected for representation, in the first of which the actual words of the Saviour are devoutly listened to, whilst the subject of the second must be turned round from the New to the Old Testament before it can be fitted for performance. As the Passion-music has been more recently introduced into this country, let us hope that we are becoming more tolerant than our forefathers were in these matters. Certainly, with respect to the "Mount of Olives," the dramatic power in this—the only attempt ever made by Beethoven in the Oratorio form—is evidenced throughout; but the want of sublimity in the treatment of the subject somewhat favours the notion that the incident taken by Dr. Hudson (the author of the words which have

been so long used)—that of David pursued by the soldiers of Saul—is more in consonance with the music than the original text. That this should be accepted as a reason for altering the idea which so great an artist attempted to embody can scarcely be admitted, for an author should stand or fall by his works as he wrote them; and when we consider that Beethoven's failures are infinitely better than many other composers' successes, we can well afford to receive the "Mount of Olives" as one of the finest contributions to musical, if not to sacred, art. The execution of the work, both by principals and chorus, was excellent. *Mdlle.* Albani sang splendidly the fine Air, "O praise Him all ye nations," *Mr. Cummings* gave all the tenor solos—as indeed he always does—with genuine artistic feeling, and *Mr. Maybrick* was thoroughly satisfactory in the bass music. The overwhelming "Hallelujah Chorus" formed a glorious and fitting termination to the morning's performance.

We were somewhat surprised to see so thin an attendance in the evening at the Cathedral, the lighting of which by numberless jets of gas was in itself an attraction. Certainly the performance announced would scarcely present a powerful appeal to musicians, for, although "St. Paul" and the "Creation" in their entirety can always be heard with pleasure, the fragmentary effect of listening to the first part of each is by no means an agreeable sensation. We presume, however, that such a programme was not decided upon without due deliberation; and certainly—although the execution of the choral portion of the two works was occasionally open to criticism—the general performance was in the highest degree satisfactory. *Miss Adela Vernon* in "Jerusalem," *Madame Patey* in "But the Lord is mindful," and *Messrs. Lloyd and Santley* in the tenor and bass music of "St. Paul" were thoroughly successful; and in the "Creation" *Mdlle. Albani* created a very decided effect by her rendering of "With verdure clad"—although two lengthened shakes, where no warrant for such liberty is indicated, somewhat shook the steadiness of the orchestral accompaniment. *Mr. Cummings* gave an excellent rendering of "Now vanish," and (some portions of the trying Solo, "Rolling with foaming billows," excepted) *Mr. Maybrick* was satisfactory in the bass part.

On the third morning of the Festival the programme commenced with *Dr. Sullivan's* Overture, "In Memoriam"—certainly the best orchestral piece he has yet given us—which was excellently played. Then came a Kyrie eleison, by *Mr. B. Luard-Selby*, for soli, chorus, and orchestra, the principal parts of which were sustained by *Miss Adela Vernon*, *Miss Bertha Griffiths*, *Mr. Cummings*, and *Mr. Maybrick*. In this work we failed to discover any originality of thought, but the writing throughout shows that its composer is an accomplished musician, and can combine voices and orchestra with skill and judgment. *Brahms's* "German Requiem," the third composition in the programme, was listened to with the most earnest attention, not only on account of its intrinsic merits, but because it was heard amidst surroundings which gave it additional solemnity. The greatest admirers of the composer can, we think, scarcely deny that there are very many passages in this Requiem which are laboured and diffuse; but these are more than compensated for by whole movements, the pathos of which seems to come from the heart. It may be conceded that the almost uniform sombreness of the text renders the subject almost impossible to be successfully grasped save by the highest order of genius; but an artist can but be judged by results, and the true position of *Brahms's* "Requiem" therefore will depend not upon the rash and enthusiastic judgment of the present, but by the calm and silent verdict of the future. The performance of the work was uniformly good, all the choruses being sung not only with the utmost precision, but with an attention to every shade of expression which evidenced the excellent manner in which the rehearsals had been conducted. The principal parts were assigned to *Madame Löwe* and *Mr. Santley*, both of whom sang as if they were thoroughly impressed with the religious fervour of the music. After a very fine rendering of *Gounod's* expressive song, "There is a green hill," by *Madame Patey*, *Dr. S. S. Wesley's* noble Anthem, "The Wilderness," was given. Perhaps no work

could have been selected better calculated to show the gifted composer's broad and massive style than this Anthem, which has long held a high place amongst the contributions of modern writers for the service of the Church. The masterly construction of the more elaborate movements may well be studied by those who in their efforts to be original are too often merely eccentric. The orchestral parts, although we believe written by the Doctor himself, scarcely seem to be as much in sympathy with the work as the organ accompaniment, which we see by a footnote is to be had in its original form, "with the pedal obligato." The choral portions of the Anthem were given with excellent effect, and the solos were sung by *Miss Adela Vernon*, *Madame Löwe*, *Miss Bertha Griffiths*, *Madame Patey*, *Messrs. Cummings*, *E. Lloyd*, and *Santley* with marked success. The second part of the morning's performance was devoted to *Mendelssohn's* "Hymn of Praise," the instrumental movements in which were admirably played. *Madame Löwe* was hardly so successful in the soprano solo portions of this work as in some of her previous performances, nor did *Miss Adela Vernon* quite satisfy us in the Duet, "I waited for the Lord" (with *Madame Löwe*); but *Mr. E. Lloyd* sang the tenor music admirably (creating a genuine effect in the eloquent Recitative, "Watchman, will the night soon pass?"), and the choruses were excellent throughout.

At the last morning's performance *Handel's* "Messiah," as usual, filled the Cathedral in every part. The decisive success of *Mdlle. Albani* in the florid Solo, "Rejoice greatly," and the pathetic Air, "I know that my Redeemer liveth," fully satisfied us of her ability to sustain the highest position as an Oratorio singer. *Madame Löwe*, too, sang extremely well; and *Madame Patey*, *Miss B. Griffiths*, *Messrs. Cummings*, *E. Lloyd*, *Santley*, and *Maybrick* were thoroughly efficient in all the music allotted them. The choruses were given with a freshness and decision which surprised all who remembered what hard work the members of the choir had been subjected to during the week; and in "The trumpet shall sound" (sung by *Mr. Santley*) *Mr. T. Harper* gave an absolutely perfect rendering of the trumpet obligato.

The two secular concerts in the Shire Hall, which took place on the first and third evenings of the Festival, contained the usual appeals to popular taste, but with two or three notable exceptions. At the first concert we had a particularly unsatisfactory first part, containing "selections" from *Schumann's* Cantata, "Paradise and the Peri," the solo parts of which were sustained by *Madame Löwe*, *Miss B. Griffiths*, *Mr. Cummings*, and *Mr. Maybrick*. The extreme beauty of some of the numbers which were given would no doubt have made themselves felt even by a somewhat anti-Schumannite audience, but unfortunately the music had not been properly prepared, the whole performance seemed unhinged, and the effect was tame and spiritless. A fine rendering of *Mendelssohn's* Violin Concerto, by *M. Sinton*, and an excellent performance of *Beethoven's* Symphony in C minor (the latter admirably conducted by *Mr. Harford Lloyd*), however, fully compensated musicians for any previous shortcomings; and a string of vocal pieces perfectly satisfied those who merely came to "hear the great singers." A Concert Overture, by *Mr. Montague Smith* (conducted by the composer), which ended the first part of the programme, was well played and warmly received. Of this composition it would appear unjust to write disparagingly as far as mere workmanship is concerned; but we cannot believe that "workmanship" in music is what is really demanded. When nothing especially favourable can be urged for a work, and the critic desires to be kind, it is commonly said that it is well "put together;" but in truth we do not so much want to know whether a composition is well put together, as whether the materials are worth putting together. In the specimen *Mr. Smith* has given us we cannot say that the latter requisite is fulfilled; but it is evident that he has a good knowledge of the resources of the orchestra, and, especially in the opening Andante, shows a power of combining instruments effectively. At the second concert the Hall was filled to overflowing. Of *Gade's* highly dramatic Cantata, "The Crusaders," which formed the

first part, we spoke at length on its production at the Birmingham Festival last year. We cannot say that its presentation at Gloucester revealed its many beauties with much success. No doubt the sympathies of the choristers were with the works performed in the Cathedral; and—although the solos were ably sustained by Madame Löwe, Messrs. E. Lloyd and Santley—the Cantata did not make the impression it should have done. The Festival Overture in B flat, composed for the occasion by Mr. C. V. Stanford, who conducted it, requires a more intimate acquaintance than can be gained on a single hearing before any correct estimate can be formed of its merits. That it is the production of an accomplished artist cannot be doubted; and we are inclined to accept the applause with which it was received as rather an indication of a desire to hear it on future occasions than as a direct verdict on its worth. In the second part of the concert the charming rendering of Weber's Concertstück, by Miss Agnes Zimmermann was an especial feature; and we must also record the triumphant success of Mdle. Albani, in the Scena from "Lucia di Lammermoor," and the introduction of an interesting Air by Handel, "La Bella Pastorella," which was excellently sung by Mr. Cummings from a manuscript in the composer's handwriting.

The special evening free service in the Cathedral which terminated the Festival was, as might be expected, inconveniently crowded; but the music—including Dr. S. S. Wesley's arrangement of the "Old Hundredth," Purcell's Anthem, "O sing unto the Lord," Gadsby's "Magnificat" and "Nunc dimittis," in C, and Handel's "Hallelujah Chorus"—amply repaid those even who were compelled to stand, for the principal solos were given by Messrs. Cummings and Santley, and the full orchestra and choir were employed.

In the course of our notice we have incidentally mentioned the excellent manner in which the new organist, Mr. Harford Lloyd, conducted several important works; but our testimony to his general efficiency during an arduous week, both in the Cathedral and Shire Hall, we have left, as one of the most pleasurable duties, to the end. We know nothing as to the amount of experience Mr. Lloyd may have had in conducting before he accepted his present office; but have no hesitation in affirming that not only his skill in conveying to the executants an accurate knowledge of the *tempi* of the several pieces, but his evident intimate acquaintance with the scores, and the intelligence he evinced in the endeavour to realise every point indicated by the composer merit the warmest eulogium. That he was occasionally not thoroughly understood, and that we may take exception to the time in which he took some of the movements, must not be recorded in disparagement of his efforts; for he was always in earnest, ever keenly alive to the slightest error, and, whilst exercising a uniform courtesy of manner, kept so thoroughly his control of band and choir that even those who might occasionally dispute his judgment could not but acknowledge his power.

In taking our leave of the 154th meeting of the Three Choirs, we heartily congratulate those who have had the management of the undertaking upon the glorious financial result, for it is announced that the collections at the doors of the Cathedral were £882 2s. 11½d., which, with the subscriptions of the Stewards, will make the sum to be handed over to the Charity £1,767, an amount far higher than any realised since the establishment of these Festivals. To the Stewards, whose exertions in the cause have been unwearied, much of this success is no doubt due; and we cannot close our notice without a personal acknowledgment of their general courtesy, and also of the kindly care and attention freely accorded by Mr. F. W. Waller, the Secretary, to all who applied to him for information or advice.

LEEDS MUSICAL FESTIVAL.

(FROM OUR SPECIAL CORRESPONDENT.)

NOTHING in the history of any English Musical Festival is more remarkable than the sudden rush to the front of that established by Leeds in 1874. Looking back at the abortive effort made in 1858, and having regard to the im-

portance and resources of their town, the managers made up their minds that nothing should be left undone to secure success, or to achieve a result worthy of Leeds. How they were rewarded in 1874 the MUSICAL TIMES of that date fully sets out. But the question whether 1874 would not die like 1858, and leave no heirs, remained for 1877 to resolve. That question we have just seen settled, and now are justified in looking upon the Leeds Festival as a permanent institution, commended to the sympathy of everybody by magnificent success.

That the great musical solemnity which began on the 10th and ended on the 22nd ult. received general support from the people amid whom it took place is amply proved by a glance at the list of patrons and guarantors. The Queen headed the former, and after Majesty came Majesty's representative, in the person of the Lord-Lieutenant of the West Riding, followed by a long array of aristocratic names; which in turn were followed by a little army of gentlemen who had bound themselves to make good monetary loss, in the improbable event of its occurring. All this was pleasant to see, for without co-operation of such a sort nothing can be done. Turning to the artistic *personnel* of the Festival, equal cause for satisfaction arose. Sir Michael Costa again occupied the post of Conductor; and the leading vocalists were Mdle. Albani, Madame Edith Wynne, Mrs. Osgood, and Madame Sinico, sopranos; Madame Patey, Mrs. Mudie-Bolingbroke, and Mdle. Redeker, contraltos; Mr. E. Lloyd and Mr. W. Shakespeare, tenors; Mr. Santley, Mr. Cecil Tovey, and Signor Foli, basses. If not of the fullest possible strength, this company may be set down as adequate to the requirements of the case, a fact the more noteworthy because, with the exception of Madame Sinico and Mdle. Redeker, all are of the English-speaking race, and, adding Mrs. Osgood to exceptions, all born subjects of the Queen. Emphatically, therefore, the Leeds Festival was an English Festival, and that the more because every foreign singer engaged might have been absent with no serious loss to the musical result. The band consisted of 103 performers, and included 78 strings; viz. 20 first violins, with M. Sainton at their head; 18 second violins; 14 violas; 13 violoncellos, and 13 double basses. As most of the players were men of mark in their vocation, and owners of good instruments, it may be imagined what grandeur of tone they produced. Indeed the effect of the fiddles in broad *cantabile* passages was a constant theme of admiring remark. I may add here that Dr. Spark, by virtue of his office, presided at Messrs. Gray and Davison's fine organ, and that Mr. James Broughton conducted the unaccompanied part-songs, which were a pleasant feature in the miscellaneous programmes. The chorus was made up of 79 sopranos, 41 contraltos, 41 altos, 65 tenors, and 67 basses; in all, 293 voices, of which Leeds contributed 154, the remainder coming from Bradford, Huddersfield, Armsley, Wakefield, Dewsbury, Harrogate, and other adjacent places. I should not omit to mention that of the 293 West Riding singers, 42 were amateurs who worked without fee or reward, and paid out of their own pockets all attendant expenses. Than the foregoing no more need be said as to the musical resources of the Festival. Gathered together "regardless of expense," they were such as could hardly fail to command success.

Now as to the programme. In the first place, the "Messiah" was omitted, for the simple reason that its performance in 1874 did not pay. But let no one suppose that Yorkshire amateurs are indifferent to Handel's work, the fact being that they hear it too often to care for it greatly at Festival time. So, instead of by the "Messiah," the Saxon master was represented by "Solomon;" and none regretted the change, while not a few were delighted to have an opportunity of improving their acquaintance with an undeservedly neglected masterpiece. Will the precedent thus boldly set be followed elsewhere? And does it mark the coming of a time when no portion of our Festival programmes will remain in stereotype? Let us hope so, for the good of art. But if the "Messiah" was discarded, its close companion, "Elijah," remained; and with it were placed Mozart's "Requiem," Beethoven's "Mount

of Olives," Bach's "Magnificat," and the Handelian Oratorio already named. These represented, in a manner beyond reproach, the recognised treasures of sacred art. But there was also a candidate for admission into the "glorious company"—an Oratorio on the subject of Joseph, written for the Festival by Professor G. A. Macfarren; this, indeed, formed the chief novelty of the occasion. The secular programme, though of inferior interest, by no means wanted attractive power. It comprised a new Cantata, "The Fire-King," by Mr. Walter Austin, a young gentleman of whom the world had not previously heard, but who had the good-fortune to be born in Leeds. It comprised also Mendelssohn's "Walpurgis Nacht," Beethoven's Symphony in F (No. 8), Raff's Symphony in G Minor (No. 4), the Overtures to "Tannhäuser," "Merry Wives of Windsor," "Der Freischütz," "Fra Diavolo," "Semiramide," "Wood-Nymphs," and "Jessonda," together with a large number of such vocal pieces as usually go to make up a miscellaneous programme on Festival occasions. Taking the scheme as a whole, the task of the fault-finders is not easy. It will be seen by-and-by that the Committee made one glaring mistake, but otherwise they exercised a sound judgment that deserves recognition and applause.

I arrive now at the performances, and shall take them in the order of days, premising that both the Monday and Tuesday of the Festival week were occupied in rehearsal. Sir Michael Costa is reported to have said when entering upon this part of his task, "Now, gentlemen, we will give no chance to the press-men. We will rehearse everything." Excellent, Sir Michael! As one of the "press-men," I congratulate you on a wholesome dread of that body, whose influence over you, if you will only let it, must necessarily work for good.

WEDNESDAY.

The Festival began well. We had fine weather, the hall was crowded, and everybody seemed in excellent spirits. The principal singers and Sir Michael Costa were loudly applauded as they took their seats, and the magnificent *ensemble* of "God save the Queen" (Costa's arrangement) gave a foretaste of what proved to be superlative excellence. So, with cheerfulness and satisfaction, the work of the meeting was entered upon. "Elijah" constituted the opening programme, and few present, I venture to say, had ever heard Mendelssohn's Oratorio more perfectly rendered. It was not so much that the band played faultlessly, because to excellence in that department we are accustomed; nor was it that the principal singers discharged their task in a manner with which we are all familiar. It was first, and chiefly, that the chorus proved to be the best in the kingdom, if not the first in the world. I had heard a Leeds chorus before, and was prepared for a unique display of rich and powerful tone, energy, and precision. But I did not anticipate that the qualities which astonished every visitor in 1874 would be supplemented by a rare measure of refinement and delicacy. This was so, however. The voices that overwhelmed us in "Thanks be to God" sang with beautiful quietude and grace in "He watching over Israel;" never faulty in intonation, never losing a perfect balance of parts, and never omitting careful attention to niceties of expression. "Elijah" had not proceeded far before we were all assured that the chorus would constitute the wonder of the Festival. The conviction was justified. A wonder it became, and a wonder it remained. The solos in Mendelssohn's Oratorio were taken by Madame Wynne and Mlle Albani, who divided the soprano music in the order of mention; by Mrs. Mudie-Bolingbroke and Madame Patey, who shared that for contralto; and by Mr. E. Lloyd and Mr. Santley, who had no one to relieve them. I need not take up time and space by telling how artists so well known (with one exception) did work so familiar. Enough that the most critical had reason for satisfaction. With regard to Mrs. Mudie-Bolingbroke—a lady who will be remembered as the Miss Bolingbroke of the Royal Academy of Music—it will suffice to state that the qualities of her excellent voice met with due approval, and that allowance was made for the over-anxiety natural to a first appearance on

such an important stage. How the performance of "Elijah" was received may be imagined. It gave unqualified pleasure even to those familiar with exceptionally fine renderings of the work at Birmingham, and it satisfied those who were jealous for the musical honour of Leeds that the artistic success of the Festival was assured.

The leading feature of the evening concert was Mr. Austin's "Fire-King." About this Cantata some expectations were naturally entertained; for, though it was known that the composer had local influence, the Committee were credited with the exercise of discretion in choosing his work, and believed to have cause for expressing, as they did, a confident "hope" that their judgment would be ratified by a public verdict. If anybody inquired, "Who is Mr. Austin?" the reply was, "Something in the Civil Service." So far information regarding the composer could not be considered satisfactory. There is no reason, however, why an able composer may not come out of the Civil Service. It was as a Civil Servant that Mr. Frederic Clay laid the foundation of his repute in Operetta; and Mr. Austin, some of us thought, possibly represented the outcome of productive force going on accumulating ever since Mr. Clay was liberated from the control of his "department." I regret that all anticipations of good, as regards the "Fire-King," were disappointed. Its composer's Leeds birth or local influence must have warped the "judgment" of which the Committee spoke, and it is now evident that Mr. Austin does not represent the musical talent of the Civil Service. On the latter point, however, I need not be condoling, as there are, no doubt, plenty of other aspirants in Whitehall and Pall Mall. But it was a pity that the Festival managers should so stultify themselves and throw discredit upon an institution otherwise directed with consummate skill. For what came of their course? They lost a splendid opportunity to perform some work of acknowledged eminence; they wasted nearly one-seventh of the Festival time; they stamped very indifferent music with their high approval; and they showed that the Festival is open to the influence of personal as distinct from artistic considerations. These are formidable statements, but who will deny them? Will the Committee do so? Will they say that, having tested the "Fire-King," they formed a careful and honest opinion that it was worthy of production? Hardly, since to do this would be to proclaim their own incompetence for the discharge of those functions which are the highest of all within their prerogative. My own opinion as to the "Fire-King" need not be stated in precise words. It will stand out clearly enough if I decline to devote time and space to a consideration of the work. Not that the music is particularly offensive. Choral societies, with small means and corresponding abilities, might do worse than turn to it as to that which would be likely to suit their condition of taste and training. But a work able to pass muster in a village schoolroom is not necessarily acceptable at a great Festival; and the Leeds mistake was in omitting to recognise so obvious a fact. Both Mr. Austin and his "Fire-King" were thus placed in a false position; taken out of their proper sphere, and made almost as ludicrous as Bottom among the fairies. I decline to perpetuate the error by, in this Festival notice, giving the "Fire-King" Festival criticism. Should the Cantata ever come before me in the modest manner that befits it, it might assert a right to attention; but in the splendid garb with which Leeds clothed it the critic's duty is merely to treat the affair as a case of false pretence to honours he, for one, cannot bestow. Let it be said, however, as a matter of history, that the book of the Cantata is the work of Miss Maud Hargreaves, who took for it, with some modifications, the plot of Sir Walter Scott's ballad bearing the same name. The verses are, we believe, the lady's own, and, though lacking rhythmical variety, are smoothly written and by no means wanting in suggestiveness. Mr. Austin's music had every advantage in performance. The soloists, Mrs. Osgood, Mr. Lloyd, Madame Patey, and Signor Foli, sang as though they were really pleased with their task, while the band and chorus laboured conscientiously at what they must have known to be unproductive work. Mr. Thomas Wingham, formerly, I

believe, the instructor of Mr. Austin, conducted with great care; but nothing could save the Cantata from swift and irretrievable condemnation, nor anything avert from the Committee, who were most to blame, a heavy reproach.

The miscellaneous section of the programme included the Overtures to "Tannhäuser" and the "Merry Wives of Windsor"—one played indifferently, the other very well—and a group of vocal pieces, prominent among which were Leslie's Part-Song, "My love is fair," Beethoven's Trio, "Tremate" (sung by Madame Wynne, Mr. Shakespeare, and Signor Foli), and the Prayer from "Tannhäuser" (rendered with her usual fervour and beauty of voice by Mdlle. Albani).

THURSDAY.

For reasons doubtless well considered, but not calling for discussion here, the second morning concert was given up to "varieties," Oratorio being reserved till the evening. Again a large audience attended, and all passed off well. The first part was entirely miscellaneous, beginning with a fine performance of the "Freischütz" Overture, after which came five vocal pieces sung respectively by Mdlle. Redeker, Mr. Lloyd, the choir, Mrs. Mudie-Bolingbroke, and Mdlle. Albani and Mr. Santley; the soprano and baritone having entrusted to their safe and experienced hands the Duet for Senta and the Dutchman in "Der Fliegende Holländer." The part-song was Morley's "My bonny lass," splendidly sung and received with loud applause. After the vocal selections Dr. Spark introduced a Concertstück written by him to display some of the merits of the instrument at which he has so long presided. This end the piece answered in a very satisfactory manner, though, perhaps, many present would have been better pleased had the doctor performed some really representative composition of the class. So good an opportunity of introducing a grand work by means of such an instrument ought not to have been lost. Gounod's "Nazareth" having been sung by Mr. Santley and chorus, Beethoven's Eighth Symphony, capitolly played, brought the first part to an end. The second part began with the Overture to "Fra Diavolo," in strange juxtaposition with which—because next following—was "Angels ever bright and fair," wherein Mdlle. Albani made, as usual, a display of her tendency towards over-strained expression. The song occupied but a few seconds less than five minutes, a fact sufficiently conclusive as to the manner of its rendering. A Duet from Smart's "Jacob," "Tell me, O fairest," combined the voices of Madame Wynne and Mr. Lloyd; the lady, together with Mdlle. Albani and Mdlle. Redeker, being also heard in the well-known Trio from Balfe's "Falstaff," as was Signor Foli in Meyerbeer's fine song, "The Monk." Last came, to end the concert in a manner worthy of a Festival occasion, Mendelssohn's "Walpurgis Nacht." From this great things were expected. The band and chorus were looked for to produce effects transcending even those of "Elijah," and to realise Mendelssohn's highest ideal. This, I may safely say, was done to the satisfaction of the most exigent. The choir went at their work heart and soul, fortified by a consciousness of knowing the music thoroughly, and of being both well led and well supported. Who among those present will soon forget the result? will soon lose the impression made by the wild rout of "Come with torches," the dramatic suggestiveness of "Disperse, disperse" and "Help, my comrades," or the stately grandeur of "Unclouded now"? All these numbers, familiar though they be, seemed to derive a deeper meaning from the magnificence of their interpretation. Veterans present, who imagined that they had exhausted the "Walpurgis Nacht" as a bee drains the flower of honey, found out their mistake and were thankful; while those to whom the music was comparatively strange must have had a revelation of surprising power. But the performance generally was excellent. Mdlle. Redeker, Mr. Lloyd, and Mr. Santley gave the solos in irreproachable style, and the orchestra played both Overture and accompaniments as though fully aware that the chorus could only be rivalled by straining every nerve. The reception of Mendelssohn's work, and of the efforts of those engaged in it, was most enthusiastic. But no

other result was possible; a man who could stolidly listen to such music must be as insensible as a mile-stone.

With the evening came the time for Handel to have a triumphant innings. Deprived of his "Messiah," the old master took his revenge in "Solomon," and swayed the audience with his customary resistless might. And it was an audience worth swaying. The repute of the substituted Oratorio would in any case have drawn a crowd, but Yorkshire amateurs and Yorkshire choristers are pre-eminently Handelian. They find in the breadth and manliness of the giant's work that which suits them, and while the one class can hear with intelligence the other can interpret with a power unknown elsewhere. No better choice could have been made than of "Solomon," an Oratorio that combines the grandest choruses with airs full of interest and charm. The story, it is true, may not be of the loftiest conceivable order, nor its manner of telling present much to excite commendation. But *pace*, Richard Wagner! in any such work the composer's art overrides that of the poet, and the sublimity of music can blind us to the poverty of verse. This was emphatically the case with "Solomon," which, from first to last, enchaind attention, and often so excited the audience that the rule against applause, though printed legibly in the books, was no more visible than was the signal of recall at Copenhagen when Nelson put the glass to his blind eye. The version adopted at Leeds, being that used in Exeter Hall, included Costa's "additional accompaniments." There can be no doubt whatever that the "cuts" in this version are judicious, but I cannot say as much for all Sir M. Costa's orchestration. Sir Michael is not reverent, like Franz. As well as filling in details, he sometimes meddles with the structural outline, and this is unpardonable. None among the audience, however, were disposed then and there to cast these reflections in the Conductor's teeth. It was enough to enjoy the music—to admire the stately grandeur of "From the censer" and "Shake the dome," the beauty of "May no rash intruder," and the vivid power of the Choruses devoted to the Passions. All these were sung to perfection, the "Nightingale" especially showing the choir at its best. Not less good in their way were the solos, as rendered by Madame Wynne, Mrs. Osgood, Madame Patey, Mr. Shakespeare, and Signor Foli. Each of these artists had a chance of making more or less effect; Madame Wynne in "Can I see my infant gored," which she sang with great pathos; Mrs. Osgood in "Thy sentence, great King;" Madame Patey in "What though I trace;" Mr. Shakespeare in "See the tall palm;" and Signor Foli in the one bass Air, "Praise ye the Lord." But it should specially be said, with regard to Madame Patey, that her delivery of Solomon's music was a notable effort, distinguished by many of the greatest qualities that go to make a vocal artist. Here, too, an emphatic word is due to Sir Michael Costa, who held his forces firmly in hand and directed their efforts with characteristic decision. Altogether the performance was a memorable event in Festival history.

FRIDAY.

The morning concert of this day was devoted to Dr. Macfarren's new Oratorio "Joseph," and, naturally, a large audience assembled, made up in no small measure of professors and amateurs who had travelled to Leeds expressly for an event of so much interest. I shall not be expected in a notice like this to furnish an exhaustive discussion of the work. That task might better be undertaken apart from any other, and with all the resources at disposal which time, space, music-type, and calm consideration can give. In a general review of four days' work, and when under the influence of an exciting performance—when, moreover, the character and design of the new music can have been but imperfectly studied—the rational course is to give but an outline of facts and a record of impressions, leaving the latter subject to amendment by after knowledge. This is the course I propose now to adopt, and first as regards the libretto of the Oratorio, for which Dr. Monk of York, he who compiled the books of "St. John the Baptist" and the "Resurrection," is responsible. Dr.

FOUR-PART SONG.

Arranged by THOMAS OLIPHANT.

JOHN BENNET, A.D. 1614.

London: NOVELLO, EWER AND Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Andantino.

TREBLE. *p* My Mis-tress is as

ALTO. *p* My Mis-tress is as

TENOR (Sve. lower). *p* My Mis-tress is as

BASS. *p* My Mis-tress is as

PIANO.* *f* *dim.* *p*

$\text{♩} = 120.$

cres.

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - dant

cres.

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - dant

cres.

fair as fine, With milk - white hands and gol - den hair; Her eyes the ra - dant

cres.

fair as fine, With milk - white hands and gol - den hair; Her eyes the

cres.

* The Pianoforte Accompaniment is to be used only when the Composition is sung as a Soprano Solo.

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

stars out - shine, Light - ing all things far and near. Fair as Cyn - thia,

not so fic - kle; Smooth as .. glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

not so fic - kle; Smooth as glass, though not so brit - tle.

My heart is like a

My heart is like a

My heart is like a

My heart is like a

f *dim.* *p*

ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like
 ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like
 ball of snow, Fast melt-ing at her glan-ces bright; Her ru-by lips like
 ball of snow, Fast melt-ing at her glan-ces bright, Her lips like
 night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no
 night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no
 night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no
 night-worms glow; Spark-ling thro' the pale twi-light: Neat she is, no
 fea-ther light-er, Bright she is, no dai-sy whi-ter.
 fea-ther light-er, Bright she is, no dai-sy whi-ter.
 fea-ther light-er, Bright she is, no dai-sy whi-ter.
 fea-ther light-er, Bright she is, no dai-sy whi-ter.

The original of this Song is in Ravenscroft's "Brief Discourse," A.D. 1614, and would appear to have been sung by a single voice accompanied by three viols. The Editor is responsible for its publication in the present shape, and also for a slight alteration in the words. A good effect is produced by repeating the last 4 bars of each verse *forte*.

Adapted to English words by
THOMAS OLIPHANT.

FOUR-PART SONG.

The Melody composed by THIBAUT,
King of Navarre, A.D. 1250.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.) and 80 & 81 Queen Street (E.C.)

Allegretto.

TREBLE. *mf*

ALTO. *mf*

TENOR (8ve. lower). *mf*

BASS. *mf*

PIANO. *mf*
♩ = 144.

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-ta-tion She re-turn'd with modest grace, While the li - ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spect-ful sa-lu-ta-tion She re-turn'd with modest grace, While the li - ly

1. T'other morning ve-ry ear-ly, As thro' grove and mead I stray'd, 'Cross my path, chant-
2. My re-spectful sa-lu-ta-tion She re-turn'd with modest grace, While the li - ly

Allegretto.

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine, *cres.*

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd along, Love
and car - na-tion Ming - led in her blushing face. "If," quoth I, "thou wilt be mine, Gold *cres.*

- ing right clear-ly, Came a merry vil - lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming-led in her blush - ing face. "If," quoth I, "thou wilt be mine,

- ing right clear-ly, Came a mer - ry vil-lage maid. Light of heart she tripp'd a - long,
and car - na-tion Ming-led in her blushing face. "If," quoth I, "thou wilt be mine,"

cres.

Love the bur - den of her song. Her sweet lay with ma-gic art. . . So be-guil'd my
Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

. . . the burden of . . . her song. Her sweet lay with ma-gic art. . . So be-guil'd my
. . . and jew-els shall. . . be thine." She re - plied, "I fear a snare, Lord-ly vows are

cres.

Love the bur - den of her song. Her sweet lay with ma-gic art. . . So be-guil'd my
Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

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Love the bur - den of her song. Her sweet lay with ma-gic art. . . So be-guil'd my
Gold and jew - els shall be thine." She re - plied, "I fear a snare, Lord-ly vows are

glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
light as air, Shep-herd Pierre is my de-light, More than rich de- ceit - ful knight."

glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
light as air, Shep-herd Pierre is my de-light, More than rich de- ceit - ful knight."

glow-ing heart, That forth-with ap-proaching nigh, "Maid-en fair, good-day," said I.
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light as air, Shep-herd Pierre is my de-light, More than rich de- ceit - ful knight."

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EDITED BY DR. STAINER.

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THE PIANOFORTE

BY

ERNST PAUER

PRINCIPAL PROFESSOR OF THE PIANOFORTE AT
THE NATIONAL TRAINING SCHOOL FOR MUSIC.

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Monk, every one will rejoice to know, has gone back from the didactic form of the "Resurrection," with its wearisome succession of narrative and comment, to the vigorous dramatic style of "St. John the Baptist." The Oratorio therefore has a plot and is interesting, while the various scenes are just such as, speaking in the light of Dr. Macfarren's first work, best suit his genius. The story, moreover, is outlined well, and told, generally speaking, with such simple directness that none can mistake it. Here, for proof, is the "argument" as officially stated:—

PART I.—*Canaan*.—Peacefulness of pastoral life—disturbed by the jealousy of Joseph's brethren—their conspiracy to destroy him—his life spared by Reuben—approach of the Ishmaelites—they purchase Joseph from his brethren—his farewell to his country—the false report of his death brought to Jacob—the grief of Jacob, and the attempts of his sons and daughters to comfort him.

PART II.—*Egypt*.—The pomp of Pharaoh's court—he relates his dreams—the failure of the wise men to interpret them—Joseph is brought from prison, expounds them, and is installed as Governor with great splendour—description of the years of plenty and of famine—first interview between Joseph and his brethren—he requires them to produce Benjamin—they return to Canaan, and Reuben persuades Jacob to allow Benjamin to accompany them—second interview between Joseph and his brethren in the presence of the house of Pharaoh, when he makes himself known to them—arrival of Jacob and all his family—retrospective sketch of the story from Psalm cv.

Accepting the limits of the book, it would be hard to improve upon this laying out of its materials. We have here, of course, a great excellency—the greatest, in point of fact, that can be demanded. Where Dr. Monk fails to some extent is in the exercise of his function as a commentator upon the various scenes and situations. He is not always careful enough to establish a close bond of union between text and comment, so that the latter may spring naturally and almost necessarily out of the former. Take a case in point. Joseph has told his second dream, wherein the sun, moon, and eleven stars made obeisance, and Jacob has angrily rebuked him thereanent. What should be the lesson drawn from this? If any, that fathers ought not to give way to hasty temper in the conduct of their households, and thereby run the risk of mistakes they may afterwards regret. But Dr. Monk lectures youth, although youth, in Joseph's person, has done no wrong; solemnly repeating the fifth Commandment for its edification. The book contains other instances, though none so serious, of this fault. But I pass them over to point out certain shortcomings in the dialogue. It was, of course, necessary for Dr. Monk to supplement the actual dialogue of the Bible to a considerable extent, and in doing this he resolved to exercise no invention of his own, but to turn the narrative of the Sacred Text into conversation. Thus Jacob is made to say in No. 4, "Joseph, I love thee more than all my children, for thou art the son of mine old age, and I have made thee a coat of many colours." Whereupon, in No. 5, the brethren remark, "Our father loveth Joseph more than all his brethren; we hate him and cannot speak peaceably unto him." The effect of this method is sometimes to raise a smile; and although I cannot but sympathise with Dr. Monk's desire to use only biblical words, it is impossible to approve the twisting here adopted. But, faults notwithstanding, the libretto is one that invites and stimulates musical illustration. The contrast between the shepherd life and royal splendour; the glimpse of the Ishmaelites and their wandering caravan; the beauty of Joseph's character; the love of the old man; the passions of the brethren, and the dramatic situations leading to reconciliation and reunion—all these things gave Dr. Macfarren an immense advantage by affording him variety of scene, character, and incident, such as could not but kindle imagination and stimulate ideas. The special merit upon which I would insist, however, is the strictly dogmatic character of the book. There is not a word of narrative, but every action is made to pass before our eyes, and every word is put into the mouth of a real person of the play. The scenes thus shown to us bear in the Oratorio the name of "Dialogue;" and it is these which gives the work its most distinctive musical character. For Dr. Macfarren rarely takes refuge in recitative after the manner of Handel, nor even in the more modern form of recitative, throughout which the orchestra plays so distinguished a part. He makes each "Dialogue" an

elaborate musical piece, suggestive, where the chorus is employed, of an operatic *ensemble*, and at all times conveying an idea that the method of Richard Wagner has not been without its influence upon him. It is needless to point out that by so doing the difficulty of his task was much increased, and I am inclined to think, without venturing an absolute opinion, that he has not always happily surmounted the obstacle. These "Dialogues" form no inconsiderable part of the work, and needed therefore to be dealt with in as varied a manner as possible. As a matter of fact the music of each is very like that of the rest, and before the end is attained a suspicion of weariness comes upon the listener. None the less, however, is Dr. Macfarren entitled to high praise for the extreme vigour, terseness, and expressiveness of his dramatic numbers. Generally speaking, the music is adapted to the situation, the force of which it heightens while presenting numberless points of interest on its own account. With regard to the melodic structure of the work, no one will be surprised to learn that Dr. Macfarren has again adopted and carried out with much ingenuity the device of associating particular themes with particular persons, incidents, or feelings. These themes really make up no small part of the Oratorio, introduced as they are on every possible occasion. Thus we find the subjects of the Overture almost exclusively confined to them. We have first a theme identified with Jacob's love for Joseph; a second that stands for the land of Canaan; a third coupled with the conspiracy, and so on. But Dr. Macfarren, though he uses it liberally, does not overwork this device. Rather do we find much of the interest of the Oratorio and the significance of its various parts heightened by means of a system that will hardly suffer in public esteem through the skilful exaggerations of Herr Wagner. Let me add here that the Overture, though built up of *motives* taken from the body of the work, is most admirably put together. The various sections have perfect cohesion; the whole is in strict form, and might pass with applause as an example of "pure" music, having no connection with anything beyond itself. Passing on to other salient features of the Oratorio—which are all that can be now noticed—I have to remark the extreme importance of the choruses, as distinguished from the choral episodes in the dramatic scenes. Here Dr. Macfarren has put forth all his strength, and that in a most varied manner. He had to supply pastoral music for the shepherds in the exordium; to depict the clang and clatter of the Ishmaelite caravan; to make the Egyptians sing the praises of their monarch in fitting strains; and, for this is essential in Oratorio, to use all the resources of counterpoint as occasion offered. That in doing all this he has achieved greater or less success is undoubted. The Pastoral Chorus, for example, is charming; the Chorus of Ishmaelites wild and picturesque in the highest degree; and that which acclaims the elevation of Joseph a fit expression of national rejoicing; while the fugal numbers, as may be imagined, are worthy of Dr. Macfarren's technical means. Some of the airs show equal merit in their way, though it must be confessed that this is the department which does not exhibit the composer in the strongest light. Dr. Macfarren, whose learning appears always to dominate him, makes too little of the power of simple melody, and leans too strongly upon harmonic devices and orchestral colouring. As a consequence, his airs often fail to carry with them the sympathy of the listener, who, following the melody, finds it hampered and cramped by the exigencies of the composer's system. All the same, however, there are fine airs in "Joseph," and such as not only give pleasure to the listener, but are able to repay the musician's study. Dr. Macfarren does nothing without a motive, and all of us very well know that his motives are not lightly conceived. Other points of interest in the work are the liberal use made of transition as distinct from modulation, and the freedom with which the voice parts are written. Dr. Macfarren shares with some other composers the daringness of spirit which brooks no restraint, and pays little heed to the weakness of interpretation. Hence his music is often very difficult, and its difficulty is of a nature which, there is reason to fear, will stand in the way of popularity, or, at all events, of

extended use. But to sum up all these impressions, let me say that "Joseph" is a noble, learned work, one of which England has a right to be proud, especially as it is distinguished by thoroughly English qualities. Its style is the composer's own; its thought is often happy, always strong and earnest, and its expression is that of a master. The performance, conducted by Mr. Walter Macfarren, was remarkably good for a new work; the chorus again distinguishing itself greatly, the band, a few slips excepted, working well throughout, and the soloists labouring as though in perfect sympathy with the composer. To Mdle. Albani, Madame Wynne, Madame Patey, Mr. Lloyd, Mr. Santley, and Signor Foli belonged the honour of "creating" their respective parts. Where all did their duty it would be invidious to single out one for special praise; but the fact that Mr. Santley represented the hero of the story may excuse a reference to the very perfect manner in which his task was discharged. At the close of the performance, Dr. Macfarren was called for, led on by his brother, and applauded with all the enthusiasm needed to ratify a genuine success.

The evening concert, being made up entirely of selections, may be passed with few words. It was chiefly remarkable for a good performance of Raff's Symphony in G minor, Bennett's overture "The Wood-Nymphs," and Spohr's "Jessonda." All, including Bennett's work, were conducted by Sir Michael Costa, who has now "buried the hatchet" in the grave of his ancient antagonist. Madame Sinico appeared at this concert, taking the place of Mdle. Albani, and being very well received.

SATURDAY.

The last concert of the Festival was what in convivial language would be styled a "bumper," and attracted the largest audience of the week, every part of the Town Hall being crowded to excess. A more attractive programme could hardly have been drawn up, including as it did two well-known and popular works of the highest class, and a novelty bearing the illustrious name of Bach. The combination was most judicious; for, while the "Requiem" and "Mount of Olives" drew a crowd together, the old Leipzig master's "Magnificat" found an audience which itself could never have commanded. The novelty came first in order, and was heard with profound attention by connoisseurs, who, however, may not have had their attention drawn to the fact that the music was not Bach *pur et simple*. It should have been stated in the books that the version performed was that of Robert Franz, the man who stands far ahead of all others in respect of the skill and reverence with which he adapts music of the old school to modern requirements. Whether a masterpiece ought to be touched by anybody is a question I shall evade here. Assuming that the process is legitimate, Robert Franz has earned the highest honour it can bestow. Franz shows his usual ability in the "Magnificat," adding clarionets and bassoons to the score, and, in one chorus, a bass trombone; writing a complete organ part; making the viola part continuous, and while retaining the three trumpets, bringing their music within the more restricted means of the present day. The judgment with which all this is done can only be appreciated by those who examine the new score with care. Enough that one might fancy Sebastian Bach himself approving every bar, and recognising throughout an expansion of his own style, and the working of his own spirit. As the "Magnificat" can be bought now for a few pence, and as there can be no dispute about its merit, discussion here is needless. Nor will those already familiar with the work require telling that the choruses, finely sung, made a deep impression. These six numbers, though not extended, show us the old master in his grandest mood, and for these alone the "Magnificat" will ever occupy an honoured place. The airs, as usual with Bach, are less striking; but the duet for contralto and tenor, despite an elaborate polyphonic structure, is charming, and evoked much admiration, as did the contralto song, "Esurientes implevit bonis," with its pretty accompaniment of two flutes. Looking at the success of the work, it is to be hoped that Bach will be drawn upon for contributions to future Festival programmes; the

store of matter is abundant, and none of it valueless. Mozart's "Requiem" followed the "Magnificat," and furnished a striking contrast by its vivid colouring and descriptive grandeur. The great choruses, such as "Rex tremendæ," "Confutatis," and "Dies iræ," made a stupendous effect, such was the mass of sound and such were the energy and dash of the Yorkshire singers. But the deepest impression of all perhaps attended the "Lachrymosa," the wonderful sequence of the concluding prayer being rendered in a manner that may best be described as awe-inspiring. A profound silence followed the last note, for every heart was touched, and the highest purpose of sacred music attained. The solos in the "Requiem" were given to Madame Wynne, Mrs. Mudie-Bolingbroke, Mr. Shakespeare, and Mr. Santley, from whom they received all possible justice.

The second part of the concert being devoted to the "Mount of Olives," that work had the honour of bringing the Festival to an end. But the performance was signalised by an event of more importance, viz. a deliberate abandonment of the "Engedi" version, and an adoption of the original text, or rather of a close English translation recently made by the Rev. J. Troutbeck, and now incorporated with Messrs. Novello, Ewer and Co.'s edition. Some excuse may be made for Dr. Hudson's libretto, and also for the change effected by Mr. Bartholomew when he put the words of Christ into the mouth of John. Narrow views prevailed at that time, and the question really was whether Beethoven's Oratorio should be adapted to English tastes or kept out altogether. But the circumstances have now entirely changed. We have learned to distinguish better between actual and supposititious evil, and to see that there need be no irreverence in personating the Saviour. Beethoven, it is said, always regretted that he had made Christ a dramatic character; but that the Protestant Bach had no such feeling is proved by his setting the "Passion" over and over again. At any rate, we now accept the "Passion" and the "Mount of Olives" without hesitancy, and who shall say that religion itself is not a gainer in consequence? Mr. Troutbeck's version being reviewed elsewhere, demands here no more than passing notice. Let me say, however, that its beauty and propriety met with hearty recognition at Leeds, and enabled the audience to enter into the spirit and meaning of the music more deeply than ever before.

It can hardly be necessary to discuss the merits of Beethoven's work. The "Mount of Olives," as we all know, illustrates the first manner of the master, when as yet he was under the influence of his great contemporaries; but the giant's strength is often revealed, and everywhere we are conscious of the presence of beauty. The Leeds audience were delighted with the change from the severity or sombreness of Bach and Mozart; they enjoyed the Oratorio immensely, and felt, when listening to the mighty "Hallelujah," that there at least was music fit to be, so to speak, the topmost stone of a Festival structure. In the solos, Mdle. Albani, Mr. Lloyd, and Mr. Santley distinguished themselves not less than at Gloucester, and the entire performance was worthy of any that had gone before. At its close, "God save the Queen" was again sung, and, with loud cheers for Sir M. Costa and Mr. Broughton, the memorable Leeds Festival of 1877 ended.

I have little more to add. In the evening a concert was given at popular prices, and attended by an immense crowd. As all the artists on this occasion gave their services, the receipts no doubt materially increased the profits of the Festival, and benefited the local medical charities. The aggregate attendance, it is pleasant to learn, far exceeded that of 1874, and with this knowledge, as well as with a consciousness that the musical repute of their town has been largely increased, the Committee may rest content till the approach of 1880 calls them again into action.

DR. JULIUS RIETZ.

In Julius Rietz, whose death we record in another column of our present issue, the art of music has lost one of its most distinguished veteran disciples, and classical music in particular one of its most devoted champions. Hearing of this event, we feel that one more link has been

severed which still connected us with a great epoch in the history of the art. For it was Rietz who had inherited and faithfully carried on the traditions of both Mendelssohn and Weber in the practical sphere of their activity. In the course of his long career as composer and practical musician he had alternately occupied the position of orchestral leader formerly held by the two great masters, and none could have been found more qualified to perpetuate the influence they had exercised in that capacity. Julius Rietz was born at Berlin on the 28th of December, 1812. Having received a sound musical education from some of the first masters of the Prussian capital, he was able, at the early age of sixteen, to enter the orchestra of the Königsstädtische Theater as a violoncello-player. His exceptional talents having attracted the attention of Mendelssohn, then Musikdirector at Düsseldorf, the latter took the young musician under his special protection, and in 1836 Rietz, then only twenty-five years of age, succeeded him in his official capacity at the Rhenish town. In this position he remained eleven years, during which time he so matured his natural qualifications for the office to which he had been appointed that, upon the death of his faithful friend Mendelssohn in 1847, he was at once recognised as the only worthy successor of the great composer as musical director and conductor of the Gewandhaus Concerts, at Leipzig. He accepted this honourable post, continuing in it for a number of years, during which his sterling qualities of composer, conductor, critical author, and teacher became universally acknowledged. Subsequently, in 1860, Rietz followed a call to Dresden, where he was nominated First Capellmeister of the Royal Opera in place of Reissiger, the immediate successor of C. M. von Weber, a position which he occupied up to the time of his death. His numerous compositions, among which are two operas, several symphonies, overtures, and concert-pieces, are characterised less by vigorous originality than by a classical refinement of taste and true musicianlike workmanship, and will—especially his excellent quartets for male voices—always be heard with pleasure. But his chief strength lay in his personality as conductor and teacher, and in the enthusiasm he created around him for all that is good and beautiful in the art he represented. Nor will the valuable services be ever forgotten which he rendered in the critical revision of the standard editions of the works of Mendelssohn and Beethoven, as well as of the Mozart edition now being issued by the firm of Breitkopf and Härtel at Leipzig. Julius Rietz intended to retire from his official position on the 1st of this month, but he was seized by a stroke of paralysis on the 10th ult., and died two days afterwards at Dresden, at the age of sixty-five.

OUR readers must be aware that we are not in the habit of allowing artists to advertise their personal grievances through the medium of our columns, but it appears to us that a cruel wrong has been inflicted upon Dr. Bunnett by the appointment of Mr. Craddock to the post of Organist at Norwich Cathedral. We have of course nothing whatever to say against Mr. Craddock—indeed, we have never before heard his name—but we do know that Dr. Bunnett has most efficiently discharged the duties of organist at the Cathedral ever since he left the choir as a boy, and that he has fairly won a high professional and social position in the city; whilst Mr. Craddock (an utter stranger) has been appointed for no other reason, as it would appear, than that he held the office of organist at the church of which Dean Goulburn had been the incumbent, and that the promise was made on his preferment to the Deanery. Space will not allow us to do more than quote a few opinions on the subject from the local press, by which, however, it may be seen how thoroughly the conduct of the Dean has provoked a bitter feeling in the city. The *Norfolk News* says: "Dr. Bunnett deserves more kindness than he has received, particularly when it is considered that in taking the place of Dr. Buck at the organ, and efficiently discharging the duties involved in that position for many years, he had earned the right to expect that his services would not be suffered to go unnoticed and unrewarded. We sympathise, as also will a large portion

of the public, with Dr. Bunnett in his present trying position. Not only has he been deprived of an office he might fairly lay claim to, but a stigma and a reproach have been cast upon him which must prejudice his future career, unless the timely intervention of friends avert the calamity." The *Norfolk Chronicle* remarks: "It may be, as seems possible, that the appointment of Mr. Craddock was a fulfilment of a pledge given when Dr. Goulburn left the vicarage of St. John's, Paddington. If so, however we may respect the Dean's observance of his word, we cannot exculpate him from blame in not having informed Dr. Bunnett that it was his intention, on Dr. Buck's retirement, to appoint Mr. Craddock. He, at all events, has laid himself open to the charge of having suffered Dr. Bunnett for eleven years to go on as assistant-organist—which he would not have done but for the expectation of getting the higher office when a vacancy occurred—when a word from him as to his future intentions would have enabled Dr. Bunnett to have sought that promotion in another place which his talents entitled him to." And the following observations, with which we perfectly agree, are from the *Norwich Mercury*: "The Dean may believe—and for what we know be right!—that he has named the best man. The public, however, were entitled to the proof, and as they had given their reasons for believing Dr. Bunnett to be the most fitting candidate for the office, the question should have been put to the test of public competition. Then Dr. Bunnett, had he cared to do so, might have become a candidate, as would doubtless many other men well qualified to train the choir, and to conduct the musical service in the most reverent and worthy manner. But the decision would have rested with men probably better qualified to form a sound judgment than the Dean of Norwich, who doubtless could estimate aright the moral and religious character of the candidate for office—matters, we admit, of first importance—but who we have never yet heard spoken of as excelling in the strictly scientific questions which constitute so large a part of the duties of an organist and choirmaster of a Cathedral."

We regret that we cannot afford space for an extended report of the meeting at Gloucester on the 3rd ult., when Madame Patey distributed the prizes and certificates gained at the Gloucester Centre by competitors in the recent musical examination in connection with Trinity College, London; but the speech of the popular vocalist in awarding the prizes is too good to be abridged. After the applause with which she was greeted had somewhat subsided, she said, "Mr. Chairman, Ladies, and Gentlemen,—It is with no ordinary pleasure that I to-day discharge the duties of the flattering position in which you have been good enough to place me. You were right in assuming that the work upon which you are engaged has my warmest sympathies, for who ought more to desire the spread of musical culture than one whose life is devoted, in however modest a capacity, to the service of the divine art? But it seems to me that the institution you represent has particular claims upon your regard. It serves to promote the cause of music in its most exalted, and perhaps I should say its most popular form. Nor do I lose sight of the fact that the labours of Trinity College and its affiliated associations tend to perpetuate the fair fame of England in a field of art to which our country has sent so many illustrious workers. Because then you strive 'for the perfecting of the praise of God's Church on earth,' and, as a consequence, of the popularising of good sacred music throughout the land, as well for the continuance and increase of a high national reputation—your claims to hearty support are incontestable, and in my humble measure I recognise them by being here to-day. Having carefully examined the plan upon which Trinity College works, I cannot but express my admiration of its liberality and comprehensiveness. By the establishment of local centres, the institution of free scholarships, and the encouragement of talent through the prizes given in connection, as to-day, with local examinations, the College does that which no other institution attempts—it goes among the people in search of ability, instead of waiting in London and elsewhere for ability to come to it. With equal satisfaction I observe that you seek to associate

a good general education with advancement in music, thus taking the surest method of raising the musical profession to the place of dignity and honour which it ought to occupy in general esteem. Let me add, in conclusion, that the College, especially this branch of it, has my best wishes for increasing prosperity, and that I desire for it the high reward of seeing its pupils, more particularly those who have received prizes to-day, rise to positions of usefulness and eminence." The second national prize was awarded to Miss Kate Whitmore, of Dursley, who had been highly complimented by Sir Julius Benedict. The meeting, which took place at the Tolsey, was presided over by the Mayor, and was largely attended.

THE prospectus of the twenty-second series of Saturday Concerts at the Crystal Palace promises some important novelties. It appears that the manuscript compositions of Schubert, acquired by the Crystal Palace Company in 1868, are not yet exhausted, and that his Symphony in B flat, No. 2, will be given for the first time in public. Another work announced as never before performed is a Fugue for Strings, from a manuscript Symphony by Mendelssohn. And amongst the compositions which have probably never been heard in this country are a Concerto by Sebastian Bach, for solo violin, two flutes, and orchestra; Handel's Grand Concerto, No. 12, for full orchestra; and the same composer's Concerto, No. 2, for solo oboe and orchestra. But one of the most important revivals will unquestionably be Purcell's "Yorkshire Feast Song," for solos, chorus, and orchestra, the publication of which by the recently formed Purcell Society will no doubt lead gradually to a demand for the many other works of our great English composer which, but for the exertions of the music-lovers who have formed this Association, would most probably have remained in oblivion. Of the composers of our own day it is hoped that the following works may be included: Professor Macfarren's new Cantata, "The Lady of the Lake;" Mr. Hatton's Sacred Drama, "Hezekiah;" a new manuscript Symphony in G minor, by Mr. Prout; and Dr. Sullivan's "Incidental Music to Shakespeare's 'Henry VIII.'" In addition to these, compositions will be given of Beethoven, Mozart, Haydn, Schumann, Berlioz, Rossini, Sterndale Bennett, C. V. Stanford, Gadsby, Liszt, Rubinstein, Wagner, Raff, Hoffman, and Goldmark (two rising stars of Germany), Reinecke, Gounod, Saint-Saëns, Verdi, Costa, and Sir Julius Benedict. Brahms's new Symphony will be repeated, with other works by the same composer. The concerts, which happily remain under the experienced conductorship of Mr. Manns, commence on the 6th inst.

DR. HULLAH'S Report of his Examination in Music of the Students of Training Colleges in Great Britain for the year 1876 announces that the number who presented themselves for examination was 116 in excess of the largest number of any former year. His comments upon those who enter the colleges without any musical skill or science whatever are well worth pondering; for, as he truly says, it is positively necessary that those who are to be teachers should commence the study of music when they are themselves at school, instead of waiting until they become students of the colleges. His general report is exceedingly hopeful, for he mentions that there were but few failures amongst those he examined, and that the number of those who could "accompany" themselves is steadily increasing. Experience seems to convince him that the capacity for music is universal; and he cites some instances of those who were said to be "voiceless and earless" proving on close investigation to possess good voices, and to have the power of correctly reproducing sounds sung or played to them. We quite agree with Dr. Hullah that "musical examination in elementary schools would seem to be the natural sequence of musical examination in training schools," and sincerely hope that the Committee of Council on Education will well consider the plan which it is said has been forwarded for carrying out so wise a suggestion.

THE following paragraph respecting the proposed new Opera-house on the Thames Embankment is quoted from the *Architect*: "We believe that many of the promoters no longer expect that the partially erected structure on the Thames Embankment will ever be completed as a National

Opera-house, and there is some probability that it will eventually fall into the hands of others and be converted into a grand hotel, for which the site is considered to be exceptionally well adapted. Whatever its ultimate fate may be, it is certain that within the last week or two the unfinished building has been closely examined by surveyors and other experts on behalf of a body of capitalists whose object is to complete it as an hotel. We understand that their opinion is that, without disturbing either the external walls of the building or several of those inside, the shell of the building could be adapted to hotel purposes without difficulty, while among other features of the original design the grand and other staircases could be retained. In consequence of this, the promoters of the new project are prepared to make an offer to the Opera-house representatives to take over the building in its present condition at a valuation, and then to complete it without further delay as an hotel."

THE Borough of Hackney Choral Association appeals to the public with a powerful programme for the ensuing season. Amongst the works to be performed are the music to "Loreley," and the Thirteenth Psalm, of Mendelssohn; the "Jubilee Cantata," and a selection from "Oberon," of Weber; Beethoven's Mass in C, Haydn's "Military Symphony," Gade's "Crusaders," Mr. Ebenezer Prout's Magnificat, a selection from Schubert's music to "Rosamunde," and several Overtures, amongst which Sterndale Bennett's "Paradise and the Peri" will be included. The fact of Mr. Ebenezer Prout continuing to hold the post of Conductor may be accepted as a sufficient guarantee that all these compositions will be efficiently represented; and we feel convinced that the slight increase in the terms of subscription, for the purpose of giving the performances on as complete a scale as that of last season, will meet with the approbation of all the music-lovers of the neighbourhood. The first concert is announced for the 12th November.

THANKSGIVING Services for the harvest were celebrated in the Church of St. Edmund the King and Martyr, Lombard Street, on Thursday the 13th ult. The first service consisted of Te Deum (Barnby) and sermon. The special attraction was the evening service, when the church—which was crowded to excess, a great number of people being unable to obtain admission—was most beautifully and artistically decorated with wheat, fruit, flowers, and vegetables of the choicest kinds. The service commenced by the choir singing in procession the hymn, "Onward, Christian soldiers," to a new tune by Mr. H. Westrop, the former Organist. The Service used was Clarke-Whitfield in E. The Anthem, "Plead Thou my cause," was rendered in a most creditable manner, and the performance of the "Hallelujah Chorus" at the conclusion of the service deserves very great praise. The Organist, Miss Kate Westrop, played with good taste. The musical arrangements and directorship of the choir were carried out by the choirmaster, Mr. C. E. Tutill.

WE regret to record the death of William Jackson, Organist of Morningside Parish Church, Edinburgh, at the early age of twenty-four. His father was the well-known William Jackson, of Masham, whose musical labours were so fruitful in Yorkshire, his native county. The young artist just deceased had the advantage of his father's training in his early years, and he subsequently prosecuted with great earnestness a course of study at the Conservatorium für Musik, Stuttgart, where he obtained high honours. His labours as Organist and Choirmaster in Morningside Parish Church, and as a teacher of music, were eminently successful; and his untimely death will long leave a gloom in the circles where both his artistic and social qualities always ensured him a warm welcome.

THE Brixton Choral Society, under the conductorship of Mr. William Lemare, announces the following works for performance during the ensuing season: Haydn's "Creation;" Dr. Macfarren's new Oratorio, "Joseph;" a Sacred Cantata, called "A Song of Faith," by E. H. Turpin, and "The Legend of St. Dorothea," by Madame Sainton-Dolby; Spohr's "Last Judgment;" and Handel's "L'Alle-

gro," "Il Pensieroso," and "Il Moderato." The first concert takes place on the 29th inst.

WE understand that the proprietors of "Hymns Ancient and Modern" having objected to the Rev. E. Husband adopting as the title of his new tune-book, "Supplemental Tunes to 'Hymns Ancient and Modern,' with an Appendix, edited by the Rev. E. Husband," he has withdrawn such title and his book of hymn-tunes will in future be known as "Supplemental Tunes to Popular Hymns," a second edition of which, revised and enlarged, is about to be issued by Messrs. Novello.

MR. BRINLEY RICHARDS has been highly successful during his tour in Wales, and his concerts—with Miss Mary Davies, R.A.M., Miss Lizzie Evans, R.A.M., and Mr. Gwylim Thomas (one of the Tynewydd rescuers, who appeared at the Crystal Palace)—seem to have created quite an enthusiasm. His efforts to prove a distinct nationality for the Welsh music, and to inculcate a love for high-class compositions, are deserving of the warmest praise.

WE regret that the latest news of the health of Mdlle. Titiens scarcely justifies us in announcing that any change for the better has taken place. She has returned from Worthing to her residence in the Finchley New Road—and bore the journey better than was anticipated—but an operation which has since been performed, although affording temporary relief, has left her very weak, and her medical attendants are extremely anxious as to the result.

WE understand that Messrs. Novello, Ewer and Co. propose to found a Musical Scholarship at the National Training School for Music, and also a similar Scholarship at the Royal Academy of Music. Particulars of the date of competition, &c., may be obtained of the Registrar, National Training School for Music, Kensington, and the Secretary of the Royal Academy of Music, Tenterden Street, Hanover Square.

A SCOTTISH Musical Entertainment was given at St. James's Hall on the 24th ult. by Mr. Kennedy, assisted by several members of his family. A well-selected and attractive programme was provided; and not only was all the vocal music warmly applauded, but Mr. Kennedy's anecdotes, historical and explanatory, were received with much favour.

THE competition for the residue of the Sterndale Bennett Scholarship (two terms) was held on Friday, the 14th ult., at the Royal Academy of Music, the examiners being Mr. F. R. Cox, Mr. H. C. Lunn, Mr. Walter Macfarren, and the Principal (Professor Macfarren). The Scholarship was awarded to Henry J. Cockram, Edwin M. Flavell being commended.

REVIEWS.

The Mount of Olives. An Oratorio, composed by L. van Beethoven. Edited, and the pianoforte accompaniment revised, by Ebenezer Prout. The English version newly translated and adapted by the Rev. J. Troutbeck.

[Novello, Ewer and Co.]

It is altogether superfluous to say a word about music so familiar to amateurs as that of Beethoven's only Oratorio, which, though not as a whole one of his greatest works, being indeed (as the composer himself subsequently felt) too dramatic in its style, yet possesses many points of interest. Neither is it needful to dwell upon Mr. Prout's revision of the pianoforte accompaniment, further than to say that the changes made have been in all cases in order to reproduce more closely the effects of the original score, and that the chief points of the orchestration have been carefully indicated throughout. What gives especial interest and value to the present edition is that the new English version by Mr. Troutbeck reflects faithfully, for the first time in our language, the spirit of the original. Those who are familiar with the German score will be aware that the part of Jesus is dramatically treated, just

as in Bach's Passion-music; the only difference being that, instead of the original words of Scripture, a metrical paraphrase is given. In consequence of the prejudice which formerly existed in this country against such a practice, the earlier English versions so imperfectly reproduced the feeling of the original as in many parts to do violence in a great measure to Beethoven's music. In Mr. Bartholomew's translation the part of Jesus is given to St. John. How absurd the effect of this is may be seen from a collation of one passage. In the magnificent tenor solo which opens the work, the close translation of the German words given by Mr. Troutbeck is as follows:—

Father! bowed with fear and sorrow,
Lifts Thy Son His prayer to Thee;
By Thy power to save unbounded,
Take this cup away from Me.

Many of our readers will remember the exquisitely pathetic setting of these words by Beethoven, and will therefore be able to see how utterly the feeling of the music is ruined when sung to the text of Mr. Bartholomew.

Angels from above descending!
Gave Him strength again to pray;
"O My Father," He exclaimed,
"Take this cup of grief away."

The nonsense made by the first line is simply ludicrous, and the whole libretto is full of simple incongruities. Another attempt to evade the difficulty was made by Dr. Hudson, who adapted the music to a totally different subject, "Engedi; or, David in the Wilderness," a version which has met with much acceptance, and has been frequently performed, but which is open to the serious objection that it entirely distorts Beethoven's ideas.

Thanks no doubt in a great measure to the frequent performances of Bach's Passion-music, our audiences are learning that there is no more necessary irreverence in singing the words of Jesus than in singing any other words of Scripture; and the publishers of the present edition have considered that the time has arrived when an English version of the Oratorio might be produced which would do justice to the composer's intentions. It is difficult to speak too highly of the manner in which Mr. Troutbeck has acquitted himself of his task. We have never met with a more closely literal adaptation of words to music; in no one instance is violence offered to the sense of the original, and in several cases the translation is of rare felicity; we may especially instance the first Recitative and Air, and the Duet (No. 8), as being as near perfection as possible. The new version was used for the first time at the Leeds Festival, just ended; it is to be hoped that it will in future be the "authorised version," and that Beethoven's music will thus have a chance of appreciation which in this country has hitherto been impossible.

Magnificat and Nunc dimittis, in B flat, by John Stainer. Composed for the Fifth Annual Festival of the London Church Choir Association. [Novello, Ewer and Co.]

THE London Church Choir Association which has already done good service to the cause of sacred music by causing the production of works of real merit, has for its coming festival commissioned the organist of St. Paul's to write them a Service, and has thereby laid choristers under an additional obligation. Dr. Stainer's *Magnificat* and *Nunc dimittis* are not only fully worthy of his reputation, but are particularly well adapted for the purpose for which they are specially composed. Music which has to be performed by a large body of singers—in the present case there will be considerably more than a thousand—can hardly be too broad and simple in its harmonic progressions; and this not from any fears as to the execution, but because in a large area, and with a great mass of voices, any music which is very elaborate is sure to fail in its effect. This fact Dr. Stainer has borne in mind, and the prevailing character of the present Service is a simple dignity. The opening of the *Magnificat* is rather novel. Though the key of the piece is B flat, the music begins with a pedal-point on D, the dominant of the relative minor; the effect of the entry of the voices in B flat being proportionately brighter. The chief theme is simplicity itself, and has almost a Handelian character about it. A short passage of imitation at

"For He that is mighty" leads to an effective episode in D major, with a change to triple time, for the words, "And holy is His name." At "He hath shewed strength" the first subject is resumed for a few bars, and some good music follows, on which it is not needful to dwell in detail. In the Gloria, the "As it was in the beginning" is fugally treated—and a very capital little fugue Dr. Stainer has written—concluding with the opening theme of the piece, now given in much slower time. The *Nunc dimittis* is of course much shorter; the commencement, for altos, tenors, and basses, divided so as to give five- and six-part harmony, is extremely pleasing. The trebles enter for the first time at the second verse, "For mine eyes have seen Thy salvation," the time becoming somewhat quicker. The music from this point is not at all elaborated, the words not even being repeated. The Gloria is constructed on the same themes as in the Magnificat, but is much more condensed. With anything like a tolerable performance, the music cannot fail to be effective; and we look forward with pleasure to the prospect of hearing it in St. Paul's.

Happy is the man that findeth wisdom, Anthem by Ebenezer Prout. Composed for the Fifth Annual Festival of the London Church Choir Association. [Novello, Ewer and Co.]

It is perhaps unfair to criticise a composition of this kind, specially written to be sung by about a thousand voices, until it has passed the ordeal of actual performance. If we had any doubt as to its merits we should withhold our opinion until after it had been heard at the forthcoming Festival on the 8th of next month. But a careful examination of the work shows that the composer has unquestionably succeeded in reaching the high standard at which he aimed, and the excellent effect which it will certainly produce, if properly rendered, is discernible on every page. The first movement is framed upon a smooth and graceful subject proposed for imitation by the soprani, after a few bars of introduction; the other voices then enter in regular succession. The progress of the imitative treatment is arrested on page 4 in order to give broad expression to the words, "For the merchandise of it is better than silver, and the gain thereof than fine gold," after which the original theme, worked in as a *Stretto* and followed by a few bars of Coda, brings the movement to a close. The second portion of the Anthem is an interesting Quartett in E flat, "She is more precious than rubies," the organ accompaniment of which, though not presenting any difficulties to the most ordinary player, is so constructed as to be capable, in good hands, of important and beautiful effects. A choral Recitative links this movement to a fine burst of simply constructed harmony, to the words, "Then shalt thou understand the fear of the Lord," which leads to a dominant close before the enunciation of the fugue-subject in G. The working out of this Fugue is solid and bold, and forms an excellent climax to the work. The committee of the Association have done well to secure a contribution from such an able musician as Mr. Prout.

Six Cantatas, by Carissimi. Edited, and accompaniments written, by Ridley Prentice. [Lamborn Cock.]

THE revival of the works of the old masters will at least show us what a deep debt of gratitude we owe to those who had the hard task of rescuing music from the pedantic surroundings which so long concealed its real beauties from the world. No person knew better than the composer of the "Messiah" this fact, and no one perhaps more availed himself of some portion of the wealth by these earnest workers. From the general public, however, the source of these riches has been for some time hidden; so that although it has scarcely ever been affirmed that "Handel is like Carissimi," the publication of these Cantatas may perhaps lead many to exclaim that "Carissimi is like Handel." In the preface to this interesting volume the editor truly says, in speaking of the early days of Recitative, "To Carissimi is due, not indeed the invention, but the perfecting of this new method of musical speech or declamation, as distinguished from singing; and to him

it is due that Handel finds this great requisite for his work ready to his hand. The way was now paved for the mighty master, and Carissimi, beyond all others, is his forerunner; and as such he is recognised by Handel in the most real and practical manner, who not only uses his method and forms his recitatives on the model furnished by Carissimi, but frequently appropriates his work." Those who heard Carissimi's Oratorio, "Jonah," when revived by Mr. Henry Leslie, will, we think, thoroughly agree with these observations. The pure and unaffected vocal writing in the Cantatas before us must, we are certain, charm all genuine artists. In the first, "A Morire" (transposed by the editor from C into A minor), the phrases are remarkable for depth of expression; and in the second, "Deh contentatevi" (transposed from E into F minor), we have a lovely flowing theme in $\frac{3}{4}$ rhythm, the modulations throughout being appropriately sympathetic with the words; the intervening short recitatives foreshadowing, as we have already remarked, the style afterwards so successfully developed by Handel, and giving much variety to what might otherwise be felt as a somewhat monotonous song. No. 3, "Filli, non t'amo più" (transposed from C into A major), is a more florid piece, the passages, however, being highly dramatic. In this, too, the accompaniment is chiefly independent of the voice, and in many parts extremely modern in character. No. 4, "No, no, mio core," is a melodious movement, in G minor (although having only one flat at the signature) containing several phrases demanding good and even execution, and most effectively alternating between $\frac{3}{4}$ and Common rhythm. No. 5, "Exulta," is a duet for two soprani, transposed from F into E flat major, and written in $\frac{3}{4}$ instead of the original $\frac{2}{4}$ rhythm. The passages for the two voices, answering each other, are extremely effective; but good singers will be required to give due effect to the composition. Here again the music constantly changes from triple to quadruple and duple rhythm. No. 6, a Duet for soprano and bass, in A minor, but concluding with the conventional major triad, contains some harmonies to which the modern ear is scarcely accustomed. The Duet, however, although perhaps not so striking as No. 5, includes much excellent writing, the bold treatment of the "Hallelujah" being especially fine. The editor has performed his task with good faith, and has exercised much judgment in writing the pianoforte accompaniments. We can scarcely see why many of the Cantatas are transposed from the original keys, because there can be no doubt that the composer always knows best what he means. Unquestionably solos thus altered will be more generally available; but, after all, the volume must be regarded as chiefly interesting in an historical point of view; and the more, therefore, the author's idea is in all cases respected the better. The work is well got up; and we may add that although a violoncello accompaniment is published to No. 1, the pianoforte part is quite complete without it; but the obbligato for the same instrument to No. 4 is essential.

Sonata for the Pianoforte, by James Turpin. [Weekes and Co.]

THE fear with young composers is that when they have thoroughly mastered the rules for the form and construction of musical works they will as soon as possible endeavour to escape from them. A careful perusal of Mr. Turpin's Sonata, however, convinces us either that its author has no desire to cast aside the models which have guided him in his studies, or that we have caught him before he has gained confidence enough to indulge in those wild flights of fancy the chief pleasure of which appears to consist in a bold defiance of all the received canons of criticism. We have rarely indeed met with a more pure specimen of solid workmanship than Mr. Turpin's "Op. 1;" and can assure him that if he continue in the path he has chosen, he will have no occasion to envy those who impatiently rush away from the beaten track in the hope of drawing attention to their eccentricity, if not to their wisdom. The placid leading subject in the first movement is well treated after the conventional close on the dominant at the double bar; and no attempt is made to display a profundity of knowledge at the expense of the fitness of

the design. The slow movement is simple, melodious, and sufficiently developed for so unpretentious a Sonata, the demisemiquaver accompaniment on the return of the theme being especially effective and appropriate. The Scherzo and Trio are well contrasted, although the influence of Beethoven is somewhat too apparent, particularly in the Scherzo. The final Rondo is perhaps the weakest of the movements, the opening subject having scarcely sufficient interest to be welcomed on its return. There is some good writing, however, especially where the theme, in the subdominant, appears above and below the semiquaver accompaniment, and, despite a few crudities, Mr. Turpin may fairly congratulate himself upon having made a highly successful *début*.

Maid of Athens. Song. Words by Lord Byron.

Sleep on and dream of Heaven. Serenade.

While my ladye sleepeth. Serenade.

Composed by H. A. Salwey.

[C. E. Glover and Son.]

MR. SALWEY must not be surprised if the appreciation of his music should be lessened by the recollection of many former settings of Byron's well-known verses to the "*Maid of Athens*." This is always the penalty that must be paid for choosing high-class poetry; but we rarely find that composers are deterred by such considerations; and although better musicians than Mr. Salwey have suffered in the cause, we have no doubt that as long as the ambition of artists is in no degree limited by their capacity, we shall have to record many such instances of ill-assorted unions as we find in the song under notice. The commonplace theme wedded to Byron's beautiful lines (although disfigured by the last two crotchets in the third bar progressing in fifths with the bass) is generally carefully accompanied, and would flow agreeably enough with equally harmless verses; but the treatment of the words commencing "*By those tresses unconfin'd*," with the descending arpeggios between each line, is feeble in the extreme. The Serenade "*Sleep on and dream of Heaven*," is remarkable for commencing with an eight-bar symphony which sounds like a crude exercise on modulation; but in the course of the song we meet with many melodious vocal phrases and some good effects in the accompaniment. Decidedly the best of the three songs submitted to us is "*While my ladye sleepeth*," which has a quiet and appropriately placid theme, well harmonised. We do not like the four bars of symphony which lead from G major into B minor; but the change of accompaniment on the recurrence of the original subject, and the few bars at the conclusion of the song, show much musical feeling. We believe that if Mr. Salwey could learn the difficult art of being simple, he would write better music.

MR. E. SILAS, who writes to say that his Gavotte in E minor, noticed in our August number, did not follow, but preceded, the "*inundation*" of such pieces, should remember that, as music is not dated, we have a right to assume that compositions forwarded to us for review have been recently published.—*Ed. MUSICAL TIMES.*

FOREIGN NOTES.

THE majority of the leading operatic establishments of Germany having now resumed their regular performances, the music-season of 1877-78, as represented by these important institutions, may be said to have fairly commenced in that country. In its opening performance on August 24, the Royal Opera at Berlin paid a tribute to the greatest of living dramatic composers of the Fatherland, Richard Wagner, whose "*Lohengrin*" was selected for the occasion. Already, since then, a number of standard works, to wit, "*Fidelio*," "*Freischütz*," "*Oberon*," "*Don Giovanni*," "*Nozze di Figaro*," "*Guillaume Tell*," and others, have been produced at the opera-house in question, a fact which augurs well for the activity of its *impresario*, and lends colour to the report that during the coming winter an undertaking fraught with so many difficulties, both local

and scenic, as the performance of Wagner's "*Walküre*" will be realised on the Berlin stage. An activity no less marked has been shown by the managers of the Imperial Opera at Vienna, whose doors were reopened on August 16 with Verdi's "*Aida*," followed by performances similar to those of the sister-institute just mentioned, and including, moreover, that of "*Walküre*," a work with the beauties of which the Viennese public must now be getting familiar, it having already been produced at the Austrian capital during last season. At the same house the remaining parts of the great Tetralogy are in course of preparation, and "*Rheingold*," the first of the series, is to be performed in January next. While on this subject, we may mention that, according to the *Allgemeine Deutsche Musik-Zeitung*, the intended performances of the entire work, "*Der Ring des Nibelungen*," at the Court Theatre at Munich next year will be dispensed with, and will be transferred instead to the Fest-Theater at Bayreuth, it being the intention of that enthusiastic admirer of the poet-composer King Louis of Bavaria to lend the *personnel* of his opera and an orchestra of increased dimensions for the purpose. It is obvious that in this the King is animated by a generous desire not to interfere with the *raison d'être* of the Bayreuth undertaking. In the production of novelties from the pen of German operatic composers the present season is likely to prove exceptionally prolific, and it is to be hoped that with regard to their artistic merit the Latin distinction of *multa non multum* will have no too frequent application. Among the new works, the performance of which is foreshadowed by the musical journals, we mention the following: "*Landfrieden*," by Brüll, at Berlin; "*Armin*," by H. Hoffman, at Dresden; "*Ekkehard*," by J. Abert, at Stuttgart; "*Lancelot*," by Th. Hentschel, and "*Di Albigenser*," by De Swert, at Hamburg; "*Nameless Heroes*," by Erkel, at Pesh. A posthumous Opera by Hermann Götz, entitled, "*Francesca da Rimini*," will be performed at Mannheim, under the direction of Capellmeister Frank, who, with the co-operation of Herr Brahms, has prepared the work for stage representation. Gluck's "*Armida*" having been performed for the first time by the Académie Royale de Musique at Paris just a hundred years ago, the Royal Opera at Berlin gave a representation of the work last month to commemorate the fact. The same operatic reformer's "*Orpheus and Eurydice*" was recently revived at the Stadt-Theater of Hamburg.

The great Liszt Concert, under the direction of Dr. F. Stade, which, as indicated in our last number, took place on the 14th ult., at the Leipzig Gewandhaus, comprised the maestro's "*Faust Symphony*," his "*Goethe March*," portions from his Oratorio "*Christus*," as well as his arrangement for chorus and orchestra of Schubert's "*Allmacht*." Some of these works were, strange to say, heard for the first time at Leipzig, the effect produced by the entire concert having been of the most enthusiastic character.

Anton Rubinstein will, it is announced, be the Conductor at the next music Festival of the Lower Rhine, which is to take place next summer at Düsseldorf. This will be the second time of the Russian composer's conducting one of these festivals at the Rhenish town in question. On the former occasion, in 1872, his "*Tower of Babel*" was produced: next year's programme will include his "*Dramatic Symphony*" and one of his more important choral works.

Madame Annette Essipoff, the distinguished Russian pianiste, has been engaged for forty concerts to be given in various towns of the German Empire, and for which she will receive the sum of 18,000 marks.

Much enthusiasm was displayed last month at Crefeld during the unveiling of a memorial erected in that town to the composer Carl Wilhelm, whose "*Wacht am Rhein*" obtained such significance with the German soldiers during the Franco-German war of 1870.

The *Danewirke* states that during the winter season Herr Richard Wagner will conduct some of his earlier dramatic works at the Opera-house at Copenhagen.

After an interval of several years, Madame Schumann again made her appearance at a concert at Baden-Baden on the 8th ult. It is needless to add that her performance of the Concerto in A minor by her late husband, and of

several pieces by Chopin, elicited the warmest applause of the audience.

A number of musical works by Hassler, Tartini, Festori, and others will be brought under the hammer at the beginning of this month by Lepke, of Berlin. The auction will include, moreover, some interesting autographs, among which figure the names of Beethoven, C. M. von Weber, Mendelssohn, Marianne Mozart (sister of the composer), Rossini, Zelter, and others of minor importance.

A French translation of an elaborate essay, entitled, "On the Beautiful in Music," from the pen of Herr Hanslick, the distinguished Viennese critic and musical *savant*, has just been published by the firm of Brandus et Cie., of Paris.

The latest addition to the already most copious Wagner literature will be a complete "Wagner-Lexicon," comprising all the minor and major productions, both literary and purely artistic, of the author of the "Tetralogy," as well as everything which in books, pamphlets, or newspaper articles may have been written concerning him. The compiler of this elaborate work is Herr Emerich Kastner, of Vienna.

The competitive performances of choir-singing, held in connection with the recent Rubens Festival at Antwerp, resulted in the jury awarding the first prize of 1,500 francs to the well-known Society, "Liederkrantz," of Cologne, whose pre-eminence in the rendering of Quartetts for male voices has long been acknowledged in Germany.

At the Royal Academy of Arts, at Berlin, Herr Arnold Krug obtained this year the prize of 4,500 marks, instituted by Meyerbeer, for the composition of a tragic opera in one act, a Double Fugue for eight voices *a capella*, and an Overture.

Mdlle. Minnie Hauck, who made her *début* at the Théâtre de la Monnaie, at Bruxelles, on the 4th of last month, in "Faust," achieved a great success, the audience being most demonstrative in its enthusiastic approbation.

The *Guide Musical de Bruxelles* corrects a mistake, which has crept into all biographical dictionaries, concerning the christian names of the French composer Méhul, the author of the truly classical Opera, "Joseph in Egypt." The correction is based upon the indisputable evidence of the baptismal register of the composer's birth, from which it appears that, as a matter of fact, Méhul was named Etienne-Nicolas, instead of Etienne-Henri, as hitherto stated. The difference may appear insignificant from an artistic point of view; but then biographical dictionaries should be correct, even in trifles.

At the Grand-Opéra in Paris Meyerbeer's "L'Africaine" is in active course of preparation, and will probably be performed in November for the first time at the new Opera-house. Madame Krauss is to sing the rôle of *Selika* and M. Villaret that of *Vasco*. The Théâtre-Lyrique announces the performance, during the coming winter, of the following operatic works: "La Clef d'Or" by Octave Feuillet and Eugène Gautier; "L'Aumônier du Régiment" by Salomon; and "Graziella" by A. Choudens, son of the well-known music-publisher. At the Renaissance an early production is promised of Johann Strauss's Operetta entitled "Fledermaus," the text of which has undergone a complete change at the hands of MM. Delacour and Wilder. This transformation was necessitated in consequence of the author of "Réveillon," upon which the German text of the Operetta is based, objecting to its being retranslated into French and performed as an Operetta in France. The new title of the work will be "La Tsigane." A concert held at the Théâtre-Italien for the benefit of the Russian wounded achieved a most brilliant result. The programme was composed of an Operetta by Offenbach, vocal solos by Mesdames Belocca, Derval, and Nordi, and an excellent performance on the pianoforte by Herr Theodor Ritter, who played the Scherzo from "Midsummer Night's Dream" and a Valse by Chopin. The receipts amounted to 18,000 francs.

Richard Wagner's "Flying Dutchman" is shortly to be performed for the first time at Bologna. A deputation from the town in question has lately waited upon the *impresario* of the Munich Opera to study the scenic arrange-

ments adopted for the performance of the work in the Bavarian capital.

M. Victor Massé, the chief orchestral director of the Paris Opera, has been obliged to take a six months' leave, in consequence of ill health. During his absence, MM. Hustache and Condes will alternately officiate as Conductors.

The commission appointed to superintend the musical section at the forthcoming International Exhibition at Paris has nominated M. Colonne *chef d'orchestre*, to whose care will be entrusted the selection of a suitable orchestra.

The *Revue et Gazette Musicale* points out the fact that the late M. Thiers was not only a great statesman but also an intelligent lover of music, and the friend of struggling artists. It was through his influence that the composer Boïeldieu, when in reduced circumstances, obtained a professorship at the Paris Conservatoire.

The first numbers of a new musical periodical, entitled *Gazetta Musicale di Firenze*, have been published at Florence under the auspices of Signor A. Tozzi.

A German Opera Company has been engaged for a tour in the United States of America by the tenor singer Charles Adams. Among its members are mentioned Mdles. Pappenheim, Wilde, and Reinmann. The *répertoire* of the company will consist chiefly of Operas by Wagner, Meyerbeer, and Gounod.

Dr. Julius Rietz, the intimate friend of Mendelssohn, and one of the most distinguished of the present generation of German musicians, died at Dresden on the 12th ult., in the sixty-fifth year of his age.

CORRESPONDENCE.

MUSICAL CRITICISM.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I am pleased to observe your remarks from time to time relative to the inaccuracy of those who write upon musical subjects. Not long ago I read in one of our musical journals of Clementi's Sonata, "Didone abbandonata, scena tragica," described as a "scena magica," and Clementi himself put down as "the old Viennese master." The author of "Music and Morals" places Hasse, who was born near Hamburg, among the Italian composers. But I principally wished to draw attention to two of the old Italian masters who appear never to have been properly appreciated—Bononcini and Piccini. The former is commonly alluded to with a sneer, as having been vanquished by Handel under the name of "Twedledee," whereas very few really know a note that Bononcini composed. Some of his Opera airs were very sweet, "Astartus" for instance, and his Trios for strings very good; and one work of his, "The Funeral Anthem, composed for the Duke of Marlborough," is well worth knowing and should be reprinted, although copies are very scarce. The late Mr. V. Novello spoke in high terms of Bononcini's Church music, which contains specimens of the genuine old classical Italian school of ecclesiastical composition. In "Music and Morals," Piccini is stigmatised as the "ballad-mongering Piccini" vanquished by Gluck; and these very words I came across in a recently delivered musical lecture. The truth about Piccini is, that he did as good service in another direction as Gluck, especially in developing the dramatic Aria, to which he gave a character somewhat resembling the Rondo, and also discarding the "minor" and the "da capo," which had been the invariable form of the Operatic Air. Piccini's instrumentation was a great advance upon that time. The full score of "Roland" is well worth reading through, much resembling modern scores, and not at all those of Handel and other writers nearer Piccini's own time, and it must be borne in mind that both Piccini and Gluck were not far removed from Handel, as "Orfeo" was published in 1760. There is a great deal too much of this summary mode of dealing with authors by those who perhaps could not even name a work of those whom they thus dismiss with a few phrases, which are in their turn echoed in a parrotlike manner by others. In "Modern

German Music" by Chorley, speaking of Mozart's Masses, he quotes a passage, which he terms "cuckoo bravura," which turns out not to be Mozart's at all, but is from the Kyrie of Haydn's Second Mass.

Another greater Italian, Cherubini, has had but scant justice done to him in this country. If some of our Festivals or great Choral Societies would bring some of his incomparable Masses before the public, such masterpieces would be of far greater benefit to art than so many Oratorios, Cantatas, &c. &c. of modern composers, which, however meritorious, should certainly not occupy the place of genuine works of art, unknown at least to the younger class of musicians. Messrs. Novello, by their edition of Cherubini's First Requiem, in C minor, have given the general musical public an opportunity of somewhat judging of the style of this great master in sacred music; and they also publish a folio edition of the Mass in A (the Coronation Mass), besides Motets and other shorter works. We believe that they contemplate bringing out the remaining three Masses, and may probably include the "Medea," "Lodoiska," or "Faniska" as the public taste advances, in their most excellent edition of octavo operas, which, containing notes of the instrumentation, are far more useful to students than other editions which do not possess this feature. To show how little knowledge of Cherubini's works there has been in this country, I recollect that when the news of the composer's death, in 1842, reached London, all that the Philharmonic Society could do in the way of commemoration was to perform two of his well-known Overtures.

To return to the first subject of these remarks, I omitted to mention that the author of "Modern German Music" speaks of Clementi's Pianoforte Sonata, "Didone abbandonata" as an *Opera*; and this is quoted in the biography of Cherubini by Mr. Bellasis. The passage is as follows, relative to Spontini's Operas: "Whereas 'Les Deux Journées' of Cherubini, and the 'Didone abbandonata' of Clementi, though less brilliant and less conciliatory of popular suffrage, and, like Spontini's music, rather *dry*, will not soon be forgotten." "Les Deux Journées" is certainly not a *dry* Opera, seeing that "two hundred representations did not satiate the enthusiasm of the Parisians" on its first production.—Yours faithfully,

September 14.

A CONSTANT READER.

"MISSA SERAPHICA."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your reviewer in August last is somewhat hard upon the talented composer of the above work. May I take the principal objections seriatim. First, as to its title. The "significant" portion of it is prefixed to several others that are pretty well known, and have been in use for some time, *e.g.* "Missa de Angelis," "Missa Regia," "Missa in duplicibus," &c., &c. May I also point out that the first Liturgy in English spoke of the Holy Communion as the Mass, and our present Prayer-Book gives a special heading to "The Nativity of our Lord, commonly called Christ-mas Day." Secondly, it is stated, that certain numbers in Mr. Brown's Mass are from the *Rom-ish* (by which, of course, is meant the Roman) Missal. Now I do not possess a copy, but I have reason to think that the hymn "O salutaris" would not be found in it. I believe that it is allowable for choirs in Roman churches to introduce this hymn with others after the Offertory. Many compilers of our hymn and anthem books seem to consider we have a similar liberty, for I find the words—for setting which poor Mr. Brown is snubbed—are specially included with Hymns for the Holy Eucharist in "Hymns Ancient and Modern" (No. 311, part 2), "The Hymnary" (No. 432), Society for the Promotion of Christian Knowledge (No. 458, words of similar import), and in "Words of Anthems" selected by Rev. W. Rayson, John Stainer, and Rev. J. Troutbeck (Nos. 566 and 721). Next, admitting that "Domine, non sum dignus" may be in the *Rom-ish* Missal, would your reviewer be surprised to learn that it is certainly in the Bible? I find in St. Matthew, viii. 8, the words "Lord, I am not worthy that Thou shouldest come under my roof: but speak the word only, and my servant shall be healed." In the Service under

review the words "my soul" are substituted for "my servant." I cannot call this verbal alteration essentially "*Rom-ish*," for it is usually considered most "significantly" Protestant to pray for oneself, and only *Rom-ish* to extend one's charity to the souls of other people. Fourthly, "Grant them eternal rest" is no doubt taken from "Requiem eternam" in the "Missa pro Defunctis." But there is a hymn, rather well known, I believe, called "Dies iræ" to be found in "The Hymnal Noted" (Novello), "Hymns Ancient and Modern" (221, old edition, Novello), "The Hymnary" (107, Novello), and in "Church Hymns and Tunes" (Society for the Promotion of Christian Knowledge, 355), it is classed among General Hymns. The first two have "Grant *them*," the third "Grant *him*," and the fourth "Grant *us*." The Protestantism of the last quoted is evidently therefore in danger, if "Domine, non sum dignus," &c., be *Rom-ish*. Your reviewer concludes, "We should like to ask the meaning of a sign which *we have never met with before*." The italics are mine. "In the Credo, before the words, 'And the life of the world to come' we find this mark ✕. Will Mr. Brown, or some other of our readers, kindly inform us what it is, for we have not the slightest idea?" I am glad to be able to inform him—and your readers—that it is a typographical mark for the cross, which Christians first meet with at their baptism, when the priest signs every one "in token that they shall hereafter not be ashamed to confess the faith of Christ crucified." As many persons inadvertently forget this, Mr. Brown has done good service in reminding them of it. SPENSER NOTTINGHAM.

Seaford, September 11, 1877.

[We have no reply to make to Mr. Nottingham's letter, except that it supplies the best possible proof of the correctness of our surmise as to Mr. Brown's "Mass." We would also say that our acquaintance with Scripture was sufficient to make us aware that the "Domine, non sum dignus" was an adaptation from a passage in the Gospel of St. Matthew, to be found in the *Rom-ish* (or, if he prefers it, *Rom-an*) Missal.—The Writer of the Review.]

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Every one who has had any practical experience of the Sticker action will agree with the letter of "A Music-seller of Thirty Years' standing" in your last month's issue concerning its utter inefficiency when affected by damp. As a natural result, the leather of the sticker hinges, levers, and bushing of the butts becoming saturated with moisture, the hammer works sluggishly, and the blade of the hopper, on account of the swollen condition of the lever, is prevented from relieving itself when the note is struck, causing the blocking of the hammer against the string, and rendering the pianoforte unuseable. It is doubtless an action long since condemned, but, from length of service, it holds to existence with great tenacity.

The so-called French action (originally the invention of Mr. Wornum, and called by the French the "English Mechanism") is the only principle that should be adopted in pianos for foreign country use, and your correspondent's experience with the principal London makers must be very limited to suppose that Broadwood's house is almost the only one adopting the same. Our own firm has used this action for upwards of thirty years, and three-fourths of our production (over a thousand pianos every year) are made with the so-called French or crank action.

It is asked, "What is the hindrance to the general use of the 'foreign action'?" The principal impediment to its universal usage is to be found in the prejudice that exists among many dealers and tuners, in adopting a mechanism of which they know but little.—We remain, sir, yours faithfully,

CHALLEN & SON.

20, Oxford Street, London.

*** WE have received numerous letters respecting the "Sticker action" in pianofortes; but the unusual pressure upon our space prevents our inserting more than one, which, however, fairly represents the opinion of the trade upon the subject.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

OXONIAN.—In most cases it is required that a minor canon should possess a little musical knowledge and considerable interest. The former can be obtained by intercourse with musicians; the latter by association with Church dignitaries. There is, as far as we know, no College which specially offers training to minor canons.

PEARL VIDSON.—The best method would be to send the compositions to a publisher (if possible, with a recommendation from a professor of eminence), and request him either to treat for or return them. If you could command a good sale, it might be worth while to publish them on your own account.

A. M. U.—Both scales are correct, and both should be practised; but the true harmonic minor scale is that with the A flat and B natural. Theoretical works, and not conventional "Instruction Books," should be consulted on the subject.

FREDERICK MITCHELL.—Write for a prospectus to the Royal Academy of Music, Tenterden Street, Hanover Square.

C. M. W.—The hood is granted to Licentiates; Associates wear a gown only.

T. ELLISTON, SUDBURY, SUFFOLK.—Letter, pointing out the imperfect opening of ordinary Swell-boxes, received, with thanks.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ALTRINCHAM, NEAR MANCHESTER.—The Annual Concert of the Brass Band was given on the 1st ult. in the Literary Institute. The vocalists included Mr. T. H. Greenwood, Mr. Davies, and Mr. G. H. Hulme; Solo instrumentalists: Mr. Moss, euphonium; Mr. Chapman, cornet à piston; and Mr. T. H. Greenwood, pianoforte. The band played a fantasia on Spohr's Opera *Jessonda*, which was highly appreciated. Mr. Greenwood accompanied the vocalists. The concert was a complete success.

BIRMINGHAM.—The second Concert of the Philharmonic Union was given in the Town Hall on the 11th ult., under the conductorship of Dr. Swinnerton Heap. The chief items of the programme were Gade's *Zion* (excellently rendered by the members of the Society) and Hummel's *Septett*, in which the Conductor, who took the pianoforte part, was joined by Messrs. Nicholson, Fowler, Ward, Probin, Van Biene, and Moreton. Miss Orridge, of the Royal Academy of Music, produced a marked impression by her artistic singing, and Mr. Cross, of Salisbury, rendered efficient aid in the bass songs. There was an immense audience, and the success of the concert was unqualified.

A popular Concert was given in the Town Hall on Monday the 17th ult. under the direction of Mr. Duchemin. The artists were Mesdames Sinico and Enriquez, Mr. Vernon Rigby and Signor Campobello (vocalists), Mr. D. Keppel (solo flute), and Mr. Duchemin (pianoforte). The programme consisted of well-known songs, &c., the only novelty being a brilliant Polonaise by Mr. Duchemin. The execution of the programme was extremely good, and several pieces were encored.—On Tuesday the 18th ult. a Concert was given by Miss Welchman, a new claimant for public patronage, and a pianist of great promise. The programme included Schumann's Quintett in E flat (Op. 44); Haydn's Quartett (Op. 12) in G, for strings, and Mendelssohn's Trio in D minor. The execution of all was very good; of some, excellent. The artists were Messrs. H. and C. Hayward (violin), Mr. Roberts (viola), and Mr. Owen (violoncello). Mr. Henry Hayward gave an artistic rendering of the last two movements of Mendelssohn's Violin Concerto; Mr. Owen's solo, a Nocturne by Piaty, was much applauded; and special mention is due to Miss Welchman for her performance of Liszt's Fantasia, "Rigoletto," and an Etude by Rubinstein. The audience was numerous, and the enterprise successful.

BLACKBURN.—On Wednesday evening, the 19th ult., the Parish Church was filled with a select audience to hear the Organist, Mr. T. S. Hayward, perform on the grand organ built by M. A. Cavaille-Coll, of Paris, and presented to the Parish Church by Mr. W. Coddington. The programme contained selections from the works of Beethoven, Bach, Schubert, Mendelssohn, Meyerbeer, Lemmens, Guilmant, and Wely. Mr. Hayward played in a masterly manner, and the recital was most successful.

BLACKLEY.—On Saturday the 15th ult. the members and friends of the Blackley Choral Society gave a most successful rendering of

Handel's Oratorio the *Messiah*, at the Baptist Chapel. The principal singers were Mrs. Whitwam, Miss M. A. Shaw, and Miss E. Shaw; Mr. James Greenwood, from King's College, Cambridge, Mr. A. Pleasance, from St. John's College, Cambridge, and Messrs. J. Taylor, Wm. Fox, and Binns. The proceeds of the performance were in aid of the building fund for the erection of a new chapel.

BRISTOL.—On Saturday the 1st ult. Mr. George Riseley recommenced his weekly series of Organ Recitals at the Colston Hall. The pieces in the programme which met with the heartiest applause were Cherubini's "Ave Maria," Spohr's "Adagio," and a Serenade by Schubert, which proved that Mr. Riseley has trained his audience to the appreciation of high-class music.

BUXTON.—On Thursday evening, the 6th ult., Mr. Julian Adams gave another of his extra vocal and instrumental entertainments in the Concert Hall. The artists engaged were Mdlle. Chioni, Mdlle. Holmberg, Signor Urio, Signor Monari Rocca, and Signor Campana (accompanist). Mdlle. Chioni was highly successful in the "Jewel Song" from *Faust*, and "The Message" (Blumenthal), receiving for the latter performance a well-deserved encore. Mdlle. Holmberg, the Swedish contralto, also elicited an encore for her rendering of Gounod's *Romanza*, "Biondina." Signor Urio sang Beethoven's Cantata, "Adelaide," and Donizetti's *Romanza*, "Spirto gentil" (*Favorita*), the latter being redemanded. Signor Monari Rocca gave Signor Campana's new song, "The Patriot," which was encored; and was also most successful in "Largo al factotum." The instrumental pieces were, as usual, successfully rendered.

CHRISTCHURCH, NEW ZEALAND.—A musical union has been formed in this town by the combination of the Harmonic (Vocal) Society and the Orchestral Society. Two concerts of the season have already been given, the first consisting of Mendelssohn's *St. Paul*, and the second of Barnett's *Ancient Mariner*, and a selection of orchestral music, comprising Haydn's Symphony in B flat, and Rossini's Overture to *La Gazza Ladra*. The choral works were under the direction of Mr. Robert Parker, organist of the Pro-Cathedral, and the orchestral pieces were conducted by Mr. Alexander Lean, an amateur who has done much for music in Canterbury. Readers of the *MUSICAL TIMES* will perhaps hardly imagine how much is being done in New Zealand (considering the scantiness of the population) towards making the greatest works known to young colonists. At a recent Wesleyan Festival Macfarren's *St. John the Baptist* was represented very fairly, under the direction of the choir-master of the chapel, which contains a fine organ. At the Pro-Cathedral of St. Michael a special afternoon service, comprising selections from Bach's *Passion* (St. Matthew), was held on Good Friday in the presence of a large congregation, the effect of the grand old music being most solemn and impressive. Mr. Neville Barnett, F.C.O., was associated with Mr. Parker in its preparation.

CLIFTON.—The tenth season of Mr. J. C. Daniels' winter entertainments commenced on the 17th ult. with two Ancient Ballad Concerts, at the Victoria Rooms. The artists engaged included Madame Lemmens-Sherrington and Mdlle. José Sherrington (soprano), Miss Emily Domes (contralto), Mr. R. Hollins (tenor), Mr. H. Pyatt (bass), and Chevalier Lemmens (solo Mustel organ). The performances were well appreciated.

DURWESTON, NEAR BLANDFORD.—Harvest Thanksgiving Services were held in the Village Church on Sunday the 16th ult. The Canticles were sung to chants by Lord Mornington, Robinson, Norris, Steggall, and Allen. The hymns selected were "Come, ye thankful people, come," "O Lord of heaven, and earth, and sea," "Come, ye faithful, raise the anthem," "Holy is the seed-time" (set to music for the occasion by the organist), "We plough the fields and scatter," and "Onward, Christian soldiers." Mr. Alfred B. Allen, of London, presided at the organ, and played, for opening and concluding voluntaries, his "Introduction and Variations on the Hymn, 'Now thank we all our God,'" and his "March of the Choristers," on the fine new instrument recently erected by Messrs. Vowles, of Bristol. Both services were well attended, the church in the evening being crowded to excess. The proceeds of the offertories were devoted to the Indian Famine Fund.

ELLESMERE.—An Organ Recital was given in the Parish Church on the 24th of August by Mr. Coudrey, the Organist, Choir-Director and Professor of Music at the College. The programme included selections from the works of Handel, Mendelssohn, Bach, Beethoven, &c., and an Impromptu by Mr. Coudrey. The Recital was a great success and much appreciated by a large audience.

GLASGOW.—The St. George's Choral Union announces a Concert of exceptional interest on the 2nd January, 1878, the programme of which will include Gade's *Crusaders*, and M. Gounod's *De Profundis*, the Conductor being Dr. Hans von Bülow. This Society is gaining rapidly in public favour, and there are now more applications for admission into the choir than can be entertained. During the Summer the Wednesday Popular Concerts in the Garden Palace given by the Association have been uniformly well attended; and a performance of sacred music in the City Hall is advertised for the 25th inst. Considering that this is only the sixth session of the Union, these results are deserving of the highest commendation.

GUISBOROUGH.—A Concert of vocal music was given in the Temperance Hall on the 11th ult., by Miss E. Carey Walker, of Stockton-on-Tees, assisted by Mr. Baines, principal tenor of York Minster, who gave with much effect, "The Death of Nelson," "The White swan," and "Once again." Miss Annie Langley, one of Miss Walker's pupils, gained an encore for her rendering of "Cleansing fires," and Miss Walker was very successful in all her songs, eliciting great applause. Mr. F. Savile Clark presided at the pianoforte and accompanied the songs.

HALIFAX.—On the 7th ult. the members of the Parish Church Choir presented Dr. Roberts with a very beautiful inkstand, as a slight token of their regard. Mr. Verney Binns, made the presentation, which was

duly acknowledged. The inkstand bears the following inscription, "Presented to John Varley Roberts, Mus. Doc., Oxon., Organist and Choirmaster of the Halifax Parish Church, as a mark of esteem, by the members of his choir, September 1877."

HIGH WYCOMBE.—On Tuesday the 4th ult. a new Organ was opened in Union Chapel by Mr. E. Minshall, Organist of the City Temple, London. There was a service in the afternoon, and an Organ Recital, with vocal music interspersed, in the evening. The great organ has nine stops; the swell, six; and pedal organ, four; three couplers, and five composition stops.

MIDDLESBROUGH-ON-TEES.—On Thursday evening the 6th ult. the third annual Choral Festival of the Cleveland branch of the York Diocesan Choral Association took place in St. Paul's Church, and was most successful. The processional hymn, "House of our God, with hymns of gladness ring" (O. Gibbons), from E. J. Hopkins's Tune-book, was well rendered, the organ being only used for the last verse. Preces, Tallis, transposed to D. The special Psalm (civ.) was sung to Himes's chant in Hopkins's Chant-book, with additional harmonies. After the lessons the Cantate Domine and Deus misericorditer were sung to G. A. Macfarren's Unison Service in C (dedicated to the Rev. Powell Metcalfe, M.A., the Secretary of the Association). This fine Service had apparently been well practised by all the choirs, it being almost faultlessly rendered. The Anthem was, "Sing praises to the Lord" (Dr. Croft); the hymn before sermon, "Hark the sound of holy voices" (Rev. J. B. Dykes), from "Hymns Ancient and Modern;" and the recessional hymn, "Sing to the Lord a joyful song," old English, from Hopkins's Tune-book. The Rev. Mr. Stott, Minor Canon of York Minster, conducted; the Rev. C. Johnson, Curate of St. Paul's, intoned the service; and the sermon was preached by the Rev. C. W. Kennion, M.A., Vicar of All Saints, Bradford. Mr. Charles Bradley, M.C.O., Organist of St. Paul's, presided at the organ, which is a fine instrument by Messrs. Gray and Davison, London, built especially for Durham Cathedral during restoration, and removed to St. Paul's in October last year. The number of surplised choristers who took part in the service was about ninety, besides many who were unsurplised. The following local churches were represented: St. Paul's, St. John's, St. Peter's, All Saints', St. Barnabas', Eston Parish Church, and Normanby.

NORTH BERWICK, N.B.—On Wednesday the 19th ult. an Evening Concert was given in the Odd Fellows' Hall, under the direction and for the benefit of Mr. Frank Bates, Organist of St. Baldred's Episcopal Church. With the exception of Mr. Bates, all the performers were amateurs. The pieces selected included specimens of the best of our living composers, with one or two gems from Mozart, Bishop, and Wallace. The vocalists were Miss Mitchell-Innes, Miss Dalmahoy, and Miss Armit; the Rev. Edwin Price, Major Sewell, and Mr. J. T. Syme. Lady Dalrymple presided at the pianoforte, and the able manner in which she played the accompaniments greatly enhanced the success of the concert. The choir of St. Baldred's contributed several well-executed choruses, and Mr. Bates played a pianoforte solo with much effect. There was an excellent attendance.

ORSETT.—The Members of the Choral Society gave an excellent Concert on the 18th ult. in the Institute. The programme was well selected, and the part-singing, under the able conductorship of Mr. Henry Regaldi, was a feature of the evening. Mr. George Hooper, R.A.M., presided at the pianoforte.

PETERBOROUGH.—At a general meeting of the Peterborough Choral Society, held on the 6th ult., it was arranged that the *Messiah* should be given at the next Subscription Concert, which is to take place in December. The performance will be in the Skating-rink, which has kindly been promised by the proprietors, and this will be a great improvement, as at former Concerts given by the Society great numbers have not been able to gain admittance for want of space.

RYDE.—On Monday the 3rd ult. Mr. T. E. Aylward (Organist of Chichester Cathedral, and pupil of the late Dr. Wesley) gave a Recital on the fine organ in the Parish Church, which was attended by a large number of residents and visitors. The programme was selected from the works of H. Smart, S. S. Wesley, Merkel, Bach, Guilman, Batiste, Dr. Hiles, and Sir R. P. Stewart. —Mr. Augustus Aylward gave a Concert on the 5th ult., assisted by Madame Arabella Goddard, Miss Amy Aylward, R.A.M. (vocalist), and Mr. T. E. Aylward (Organist of Chichester Cathedral), accompanist. The programme included Pastoral Sonata (Beethoven), three numbers of *Lieder* (Mendelssohn), Nocturne in E, and Waltz in D flat (Chopin), "Harmonious Blacksmith" (Handel), &c. The concert was a great success.

STEEPLE ASHTON, TROWBRIDGE.—A Recital was given on the grand organ (lately erected by Messrs. Bryceson and Co., and presented to the parish church at a cost of £1,000 by Mrs. Long and family, of Rood Ashton, as a memorial to the late R. P. Long, Esq., M.P.), by Mr. H. Millington, Organist of the Parish Church, Trowbridge. The programme consisted of a well-arranged selection of organ-music from the German, English, and French schools, calculated to exhibit the different qualities of this very beautiful and unique instrument. The Recital gave great satisfaction to the large congregation assembled.

SURBITON.—The new Organ at Surbiton Park Congregational Church, erected by Messrs. Hill and Sons, was opened on the 18th ult., when a Recital of classical music was given by Mr. R. Sebastian Hart, Organist of Christ Church, Surbiton Hill. The instrumental pieces were interspersed with solos by Mrs. Loxwood King and Mrs. Herbert Newton.

YEovil.—A Harvest Thanksgiving Service was held in the Holy Trinity Church on Thursday evening, the 20th ult. The chancel, font, organ front, and choir stalls were decorated with corn, fruit, flowers, berries, &c. The service was choral, Tallis's Responses being used, and commenced by singing Hymn 381, "Hymns Ancient and Modern," new edition. The Psalms, xxxiv. and lxxv., were sung to chants by Wood and Slatter; the Canticles, to "Camidge" and "Gregorian." The Anthem was by A. Lowe, "The earth is the Lord's." Hymn 388, "Hymns

Ancient and Modern," before the sermon, was sung to "St. Ann's," with Sullivan's varied harmonies for voices in unison; the last hymn was a special harvest hymn, "Praise, O praise the Lord of harvest," written by the Rev. — Hamilton, and sung to a tune composed expressly for it by Mr. Harwood, the Organist of the church. The whole of the service was exceedingly well rendered by the choir, and effectively accompanied; the concluding Voluntary was Calkin's "Harvest Thanksgiving March." An eloquent sermon was preached by the Rev. Prebendary Clark, Vicar of St. Mary's, Taunton; the collection, amounting to £22 16s. 4d., was in aid of the Indian Famine Relief Fund.

ORGAN APPOINTMENTS.—Miss M. L. Wood, to St. Thomas's Church, Douglas, Isle of Man.—Mr. Wm. Douglas St. Leger, Organist and Director of the Choir to St. George's Cathedral, Madras.—Mr. F. W. J. Chaundy, Organist and Choirmaster to All Saints' and Trinity Churches, Great Marlow.—Mr. John G. Stanley, Organist and Choirmaster to St. Mary's, Shepherd's Bush.

CHOIR APPOINTMENTS.—Edward Wharton (Bass), Assistant Vicar Choral to St. Paul's Cathedral.—Mr. A. S. Easterbrook (Bass) to St. Mary's, Graham Street.—Mr. Arthur A. Hooper (Bass) and Mr. J. Doughty (Counter-tenor) to St. Peter's, Bayswater.

OBITUARY.

On the 31st August, at Deal, WILLIAM HENRY PHIPPS, formerly of the Royal Academy of Music, aged 69.

On the 3rd ult., at 2, Manchester Square, ALICE BOULAN, youngest and beloved daughter of Sir JULIUS BENEDICT.

On the 10th ult. at Ripon, aged 24 years, WILLIAM JACKSON, Organist of Morningside Church, Edinburgh, eldest surviving son of the late Mr. WILLIAM JACKSON, of Bradford and Masham.

On the 12th ult., at Dresden, Dr. JULIUS RIETZ, in the 65th year of his age.

On the 21st ult., at her residence, 69, Carlton Hill, N.W., ELIZABETH, widow of the late GEORGE RICHARD METZLER, in her 81st year.

On the 23rd ult., at Paris, after a few days' severe suffering, FRANCES CHARLOTTE, the dearly beloved wife of Signor F. LABLACHE, of 51, Albany Street, Regent's Park, N.W.

ROYAL ACADEMY OF MUSIC, Tenterden Street, Hanover Square.—Messrs. Novello, Ewer and Co. propose to found a Free Scholarship in the above Institution, to be filled up at an early date. For particulars apply to the Secretary.

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A ORGAN RECITAL will be given on the large Organ in the CITY TEMPLE, HOLBORN VIADUCT, E.C., on Thursday, October 11, at 7.30 p.m., by FREDERIC ARCHER, Esq., of the Alexandra Palace. Admission, 2s., 1s., 6d. Tickets may be obtained of Mr. Clarke, City Temple (Plumtree Court entrance), and of Mr. Barr, 80, Queen Victoria Street, E.C.

DURING THE LAST MONTH.

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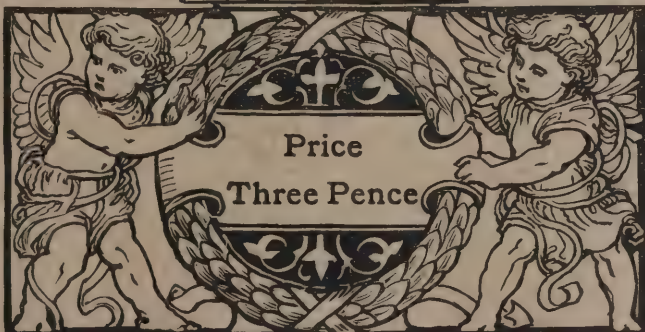
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1877.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

BY JOSEPH BENNETT.

No. III.—MOZART.

HE who attempts to deal with the letters of Mozart suffers from an *embarras de richesse*. In the case of Weber I had to regret that so little material was at hand out of which to form an estimate of character. Now, *per contra*, the difficulty is to know what to do with an over-abundance, the plodding industry of Herr Nohl having collected hundreds of Mozart's letters, written at all periods of his too short life, and under every variety of circumstance. I propose to deal with them in grand divisions, taking first those written between the master's departure for Italy in 1769, when he was fourteen years of age, and the time when, nine years later, he said, "My whole hopes are now centred in Paris, for German princes are all niggards."

As this period in Mozart's life embraced the days of his golden youth, when hope was strongest, and all around looked bright, we naturally find the letters for the most part cheerful and sanguine. They overflow with animal spirits, contain not a few attempts, more or less successful, at humour, and are marked by the warm, impulsive affection of an ardent and generous nature. This is more particularly noticeable in such of them as are addressed to the writer's sister, between whom and himself an uncommon love existed. With her he always has his little harmless joke, and is often amusing by his very *naïveté*. Thus he writes from Naples—the "drowsy city," as he describes it—playing upon the idea of a "repetition minuet," "My most transcendent regards to Herr von Schiedenhofen—tralahera! tralahera! Tell him to learn the repetition minuet on the piano—to be sure to *do* so—and *do* not let him forget it. He must *do* this, in order to *do* me the favour to let me accompany him some day or other. *Do* give my best compliments to all my friends, and *do* continue to live happily, and *do* not die; but *do* live on, that you may be able to *do* another letter for me, and I *do* one for you, and thus we shall go on *doing* till we can *do* something worth *doing*; but I am one of those who will go on *doing* till all *doings* are at an end." In another place he gaily chats with his "darling sister" in every language of which he was master, including the *patois* of Vienna and Salzburg; and in another, cheered by the forthcoming production of his Milan Opera "Lucio Silla," he playfully gossips after this fashion: "My dear sister, to-morrow we dine with Herr von Mayer, and do you know why? Guess. Because he invited us. The rehearsal to-morrow is to be in the theatre. The *impresario* has entreated me not to say a word of this to a soul, as all kinds of people would come crowding in, and that we don't wish. So, my child, I beg, my child, that you won't say one syllable to any one on the subject, or too many people would come crowding in, my child. *Approposito*, do you know the history that occurred here? Well, I will relate it to you. We were going home straight from Count Fireniani's, and when we came into our street we opened our door, and what do you think happened? We went in. Good-bye, my pet." There may be

nothing very brilliant in all this, nor is it quoted as brilliant, but it serves to show that the spirit of fun was in the boy's nature, and that the stern discipline of the father could not drive it out of him. Mozart, however, displayed real humour at times. Here, for example, is a passage which for grave, high-sounding nonsense could not easily be beaten: "When we contemplate the benefit of time, and yet are not entirely oblivious of the estimation in which we ought to hold the sun, then it is quite certain, Heaven be praised, that I am quite well. My second proposition is of a very different character. Instead of sun, let us put moon, and, instead of benefit, science; then any one gifted with a certain amount of reasoning powers will at once draw the conclusion that—I am a fool because you are my sister."

In 1777, Mozart then being twenty-one years old, the Prince-Archbishop of Salzburg deigned to state that the composer knew nothing, and that he ought to go to Naples to learn music. This was too much even for Mozart *père*, with whose permission Wolfgang left the service of the reverend potentate, and set out, accompanied by his mother, in search of better fortune. During his absence he wrote frequently to his father, but not in the style which found favour with the sister. He is now serious enough, as becomes a "second papa." "Nothing comes amiss to me," he writes in his first letter, "I am quite a second papa, and look after everything. I settled from the first to pay the postillions, for I can talk to such fellows better than mamma. . . . About half an hour ago (mamma being engaged at the time) the Boots knocked at the door to take my orders about various things, and I gave them to him with the same grave air that I have in my portrait." It is as a man of business, the character old Mozart best liked his son, to play, that Wolfgang now represents himself to us, and he tells in detail all the shifts and schemes adopted to secure a good position, without manifesting the smallest humiliation at having literally to beg for patronage. Yet Mozart was proud and sensitive to a degree, in view of which fact the moral is that human nature can accommodate itself with wonderful facility to the manners and usages of its time. Imagine the "divine musician" conversing as follows with a stupid German Elector, and taking it all as a matter of course:—

M. Will your Royal Highness permit me to pay my homage, and to offer your Royal Highness my services?

E. So you have finally left Salzburg?

M. I have left it for ever, your Royal Highness. I only asked leave to make a journey, and, being refused, I was obliged to take this step, although I have long intended to leave Salzburg, which is no place for me, I feel sure.

E. Good Heavens! you are quite a young man. But your father is still in Salzburg?

M. Yes, your Royal Highness; he humbly lays his homage at your feet. I have already been three times in Italy. I have written three Operas, and am a member of the Bologna Academy. I underwent a trial where several *maestri* toiled and laboured for four or five hours, whereas I finished my work in one. This is a sufficient testimony that I have abilities to serve any Court. My greatest wish is to be appointed by your Royal Highness.

E. But, my good young friend, I regret that there is not a single vacancy. If there were only a vacancy.

M. I can assure your Royal Highness that I would do credit to Munich.

E. Yes, but what does that avail when there is no vacancy?

Mozart gives us this dialogue word for word, and does not add to it a single reflection. He only says, "Herr Woschitka advises me to place myself often in the Elector's way," and leaves it to be inferred that the advice was likely to be taken. In point of fact, the young master had set his heart upon obtaining a post at the Bavarian Court. On his own showing he was "very much beloved" in Munich, and saw there the possibility of doing great good for national German opera. Only by referring to these

facts can we understand why Mozart so assiduously blew his own trumpet in the ears of "persons of quality." To a certain Count Salern he said, "How I do wish the Elector were only here, that he might listen to my playing. He knows nothing of me; he does not know what I can do. How sad it is that these great gentlemen should believe what any one tells them, and do not choose to judge for themselves! But it is always so. Let him put me to the test. He may assemble all the composers in Munich, and also send in quest of some from Italy and France, Germany and England and Spain, and I will undertake to write against them all." Turning gladly from Mozart as seen in the light of extracts such as these, let us observe with what happy facility and clearness he sketches the various people with whom he came into contact. The master was evidently what is sometimes called a "sharp fellow." Nothing escaped his observation, and his perception of character, especially of the humorous, appears to have been wonderfully keen. Take the following sketch of a Munich professor, "a certain clerical gentleman of the name of Schreier." "He is a good organ-player, but no pianist. He kept staring at me with an eyeglass. He is a reserved kind of man, who does not talk much. He patted me on the shoulder, sighed, and said, 'Yes, you are—you understand—yes, it is true—you are an out-and-outer.'" Here is a portrait of one Herr Graf, a composer of flute concertos only: "A dignified gentleman indeed. He wore a dressing-gown that I would not be ashamed to wear in the streets. All his words are on stilts, and he has a habit of opening his mouth before knowing what he is going to say; so he often shuts it again without saying anything. After a great deal of ceremony he produced a concerto for two flutes. . . . At last they brought a clavichord of Stein's out of the next room; a very good one, but inch-thick with dust. Herr Graf, who is director here, stood looking like a man who had hitherto believed his own modulations to be something very clever, but all at once discovers that others may be still more so, and without grating on the ear." We read further of a Herr Demmler, who, whenever Mozart plays specially well, is seized with fits of laughter, "for he is a queer creature, and when anything pleases him exceedingly he can't help laughing heartily; indeed, on this occasion he actually began to swear." Then there is a funny picture of two organists at Mannheim: "They have two organists here; it would be worth while to come to Mannheim on purpose to hear them. . . . I heard the second organist first, and then the other. In my opinion the second is preferable to the first, for when I heard the former I asked, 'Who is that playing on the organ?' 'Our second organist.' 'He plays miserably.' When the other began I said, 'Who may that be?' 'Our first organist.' 'Why he plays more miserably still.' I believe that if they were pounded together something even worse would be the result. It is enough to kill one with laughing to look at these two gentlemen. The second at the organ is like a child trying to lift a milestone. You can see his anguish in his face. The first wears spectacles. I stood beside him at the organ and watched him with the intention of learning something from him; at each note he lifts his hands entirely off the keys. What he believes to be his *forte* is to play in six parts, but he mostly makes fifths and octaves." It would be easy to multiply extracts of this kind, but the few already given reveal with sufficient clearness the sharpness of eye and keenness of tongue wherewith Mozart was

gifted. In this respect he was singularly like Mendelssohn, rivalling him also in the somewhat pert self-sufficiency born of conscious power.

I have said above that Mozart, though he could dance attendance on princes and refuse to take "no" as a denial, had a proud and sensitive nature. Evidence of this appears in a long letter to his father from Augsburg, whither the master had gone after leaving Munich. Having made the acquaintance of the Stadtpfleger von Langenmantl, his "stuck-up son, and his prim, condescending wife," Mozart is in due course invited to a dinner, whereat the following scene takes place:—

YOUNG LANGENMANTL (*observing that Mozart wears the cross of the Papal Order of the Golden Spur*). Let us order a cross too, that we may be on a par with Herr Mozart.

[*Mozart is silent.*]
Y. L.'s BROTHER-IN-LAW. Hallo! you sir! Knight of the Spur! What may it have cost? Three ducats? Must you have permission to wear it? Do you pay extra for leave to do so? We really must get one just like it.

BACH (*an officer*). For shame! What would you do with the cross?

[*Y. L. winks at Bach; Mozart sees him do so, but remains silent.*]
Y. L. (*holding out snuffbox*). There, show that you don't care a pinch of snuff for it.

[*Mozart is still silent.*]
Y. L. (*sneeringly*). I may then send to you to-morrow, and you will be so good as to lend me the cross for a few minutes, and I will return it immediately after I have spoken to the goldsmith about it. I know that when I ask him its value (for he is a queer kind of man) he will say a Bavarian thaler; it can't be worth more, for it is not gold, only copper, ha! ha!

MOZART (*burning with rage*). By no means—it is lead, ha! ha!

Y. L. I say, I suppose I may, if need be, leave out the spur?

MOZART. Oh yes, for you have one already in your head; I, too, have one in mine, but of a very different kind, and I should be sorry to exchange mine for yours; so there, take a pinch of snuff on that.

[*Offers snuff.*]

Y. L. (*pale with anger*). Just now that order looked so well on that grand waistcoat of yours. (*To servant.*) Hallo, you must have greater respect for my brother-in-law and myself when we wear the same cross as Herr Mozart. (*To Mozart, offering snuff.*) Take a pinch of snuff on that!

[*All start up, as Mozart seizes his hat and sword.*]

MOZART. I hope to have the pleasure of seeing you to-morrow.

Y. L. To-morrow I shall not be here.

MOZART. Well then, the next morning, when I shall still be here.

Y. L. Ho! ho! you surely don't mean to—

MOZART. I mean nothing; you are a set of bores, and so good night.

[*Exit Mozart.*]

Mozart was about the same age as the cub who thus insulted one of his father's guests, and he naturally resented the treatment actively, instead of meeting it with the contempt of a superior nature. Nor did his anger soon cool. He bitterly felt the "chaff" levelled at him, and refused to pardon the offender, who, when next they met, said, "I was rather afraid you might have escaped us, or been offended by our jokes the other evening." Whereupon Mozart answered, "By no means. You are still very young, but I advise you to be more cautious in future, for I am not accustomed to such jokes. The subject on which you were so facetious did you no credit, nor did it answer your purpose, for you see I still wear the order; you had better have chosen some other topic for your wit." Old Leopold Mozart, with his greater experience and cooler head, by no means sympathised with his son's behaviour, and told him so, upon which Wolfgang replied, "In your first letter, dear papa, you write that I lowered myself by my conduct to that lad Langenmantl. Anything but that. I was only straightforward; no more. I see you think he is still a boy; he is one or two and twenty, and a married man. Can any one be considered a boy who is married? I have never gone near him since."

There are many other proofs in these early letters of the sensitiveness that naturally belongs to the artistic temperament. Thus, at Mozart's first meeting with Langenmantl, senior, he resented the Stadtpfleger's patronage. "He deigned graciously to remember you," writes the composer to his father, "and said, 'Pray how have things gone with him?' 'Vastly well, God be praised,' I instantly rejoined, 'and I hope things have also gone well with you.' He then became

more civil, and addressed me in the third person, so I called him 'Sir,' though indeed I had done so from the first." Mozart complained also that his cousin, the son of a bookbinder in the town, was kept waiting in the hall "like a footman." Behaviour like this on the part of those who were not something about royalty incensed Mozart greatly, and in one place we find him exclaiming, "I shall be indeed glad when I arrive at a place where there is a Court. I may with truth say that, were it not for my kind cousins, my regrets would be as numberless as the hairs on my head for ever having come to Augsburg."

As regards the moral and religious character of Mozart at this early period of his life, the letters contain much that is interesting. In acknowledgment of some paternal advice on the occasion of his name-day, the young master writes, "I thank you, most truly, dear papa, for your good wishes on my name-day. Do not be uneasy on my account, for I have always God before my eyes. I acknowledge His omnipotence; I dread His wrath; but I also know His love, His compassion and mercy towards His creatures, and that He will never forsake His servants. When His will is done I am resigned, so I never can fail to be happy and contented." But the father by no means had entire confidence in the son. On one occasion he ascribed Mozart's non-success at Augsburg and Mannheim to his own want of effort. In answer, the composer says, "I can only regret your having such an opinion of me, and from my heart grieve that you so little know your son. I am not careless, I am only prepared for the worst; so I can wait and bear everything patiently, so long as my honour and my good name of Mozart remain uninjured." Elsewhere we read, "I have already written to you the pleasure your last letter caused me, which is quite true; only one thing rather vexed me—the inquiry whether I had not perchance forgotten to go to confession. I shall not say anything further on this. Only allow me to make you one request, which is not to think so badly of me. I like to be merry, but rest assured I can be as serious as any one. Since I quitted Salzburg (and even in Salzburg) I have met with people who spoke and acted in a way that I should have felt ashamed to do, though they were ten, twenty, and thirty years older than myself. I implore of you, therefore, and most earnestly, to have a better opinion of me." At Mannheim Mozart made the acquaintance of some professors, with whom he agreed to travel to Paris. But on further knowledge of his new friends we find him writing thus: "Mamma and I have discussed the matter, and we agree that we do not like the sort of life the Wendlings lead. Wendling is a very honourable and kind man, but unhappily devoid of all religion, and the whole family are the same. I say enough when I tell you that his daughter was a most disreputable character. Ramm is a good fellow, but a libertine. I know myself, and I have such a sense of religion that I shall never do anything which I would not do before the whole world; but I am alarmed even at the very thoughts of being in the society of people during my journey whose mode of thinking is so entirely different from mine (and from that of all good people). But of course they must do as they please. I have no heart to travel with them, nor could I enjoy one pleasant hour, nor know what to talk about; for, in short, I have no great confidence in them. Friends who have no religion cannot be long our friends." This sounds all very right and proper, but leaves behind an impression that the writer is protesting somewhat overmuch, and that a motive exists other than the one ostentatiously paraded. That motive may be discovered, I fancy, in the

same letter. A short time before, Mozart had made acquaintance with Herr Weber (uncle to the composer of "Der Freischütz"), and also with Herr Weber's daughter Aloysia, afterwards Madame Lange, and sister to Mozart's wife Constance. There is no doubt whatever that Mozart fell violently in love with Aloysia, then only fifteen. She was a good musician, and pretty—reasons enough why the composer, who spent much time in her society, desired to remain near the family. To this end he devised a scheme, which, after the irreligious Wendlings had been dealt with, was very artfully put to the cautious old gentleman at Salzburg: "In the meantime Herr Weber will endeavour to make various engagements for concerts with me, and then we shall travel together. If I am with him, it is just as if I were with you. This is the reason that I like him so much; except in personal appearance he resembles you in all respects, and has exactly your character and mode of thinking. If my mother were not, as you know, too comfortably lazy to write, she would say precisely what I do. I must confess that I much enjoyed my excursion with them. We were pleased, and merry: I heard a man converse just like you; I had no occasion to trouble myself about anything; what was torn, I found repaired. In short, I was treated like a prince." Frau Mozart added a postscript to this letter, unknown to her son, in which she said, "I never liked his being in the society of Wendling and Ramm, but I did not venture to object to it, nor would he have listened to me; but no sooner did he know these Webers than he instantly changed his mind." Of course the elder Mozart was not deceived either by his son's religious scruples or the flattering comparison between Weber and himself, and he administered a serious lecture, closing with a behest to leave Mannheim for Paris at once. Some of the insinuations in this epistle seem to have vexed Mozart exceedingly, and he wrote in reply, "My last letter told you the whole thing as it stands. Believe what you please of me—only nothing bad. There are people who think no one can love a poor girl without evil designs. . . . I am a Mozart, and, though young, still a high-principled Mozart. . . . I might have said a great deal on this subject, but I cannot; I feel it to be impossible. Among my many faults I have also that of believing that those friends who know me do so thoroughly. Then many words are not necessary; and if they do not know me, oh! how could I find words sufficient!" Mozart went to Paris, and parted from his ladylove in obedience to paternal wishes. On the whole, therefore, his conduct throughout this incident commands respect, for, if he did protest somewhat too much in order to gain his end, we must remember that he was in love, and that the purity of his motives cannot be suspected.

The letters of the period under consideration do not throw much light upon Mozart's opinions concerning things exclusively musical. Here and there, however, a criticism of value may be met with, and one such is found *à propos* to Abbé Vogler, whom, by-the-way, Mozart disliked very cordially, and who appears to have reciprocated the feeling. I shall quote the remarks of the master at length, because they are just now of greater cogency than ever: "Before dinner he [Vogler] had scrambled through my Sonata at sight. He took the first part *prestissimo*, the Andante *allegro*, and the Rondo more *prestissimo* still. He played great part of the bass very differently from the way in which it was written, inventing at times quite another harmony and melody. It is impossible to do otherwise in playing at such a pace,

for the eyes cannot see the notes, nor the hands get hold of them. What merit is there in this? The listeners can only say that they have *seen* music and piano-playing. All this makes them hear and think and feel—as little as he does. You may easily believe that this was beyond all endurance, because I could not venture to say to him *much too quick!* Besides, it is far easier to play a thing quickly than slowly; some notes may then be dropped without being observed. But is this genuine music? Surely these remarks may be mistaken for current criticism of a “sensation” performance in St. James’s Hall, and they are, consequently, of special value as revealing the opinion of so great a man. But even Mozart is going out of fashion in some quarters, and will ere long be sneered at as appertaining to the “powder and pigtail” age.

(To be continued.)

SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

BY FRIEDRICH CHRYSANDER.

(Continued from page 475.)

FOURTH PERIOD.—COPPERPLATE ENGRAVING.

We now arrive at the second method of printing, which was destined to gain as permanent a footing as the one which preceded it: I mean that which produced the result by *Engraving on Metal*. It may be regarded as a continuation of wood-cutting, which was entirely given up just at the time when metal came into use.

The metal chosen at first was by no means the best. A century and a half was wasted before a permanently satisfactory material was obtained, so that all here described as the Fourth Period is only of the nature of a preliminary experiment, which resulted subsequently in a more mature practice.

This new attempt to print music by a method different from the previous movable types sprang from the same cause which we observed with reference to *Tablature*, the necessity of writing music in harmony of several parts for a single instrument, and in this case for a keyed instrument. It was required for organ and clavier-music; and it is not surprising that the new system was invented by Italians, since the German organ-tablature had never been adopted in Italy.

Even Petrucci, according to the terms of his “Privilege” (MUSICAL TIMES, No. 413, p. 324), intended to print not only lute-tablatures, but also tablatures for the organ; but he never achieved these latter. It has been inferred from this that the Italians actually possessed a tablature for the organ written with peculiar signs of its own, of which nevertheless nothing is now known. But most probably no such tablature was in existence; and we ought rather to assume that even in that early age the Italians wrote their pieces for clavier and organ in the ordinary notes, and had a different notation only for the lute. What Petrucci intended to do was, therefore, in this case to print clavier or organ-music in several parts with notes and lines; and we can now well imagine why he gave it up. The difficulty of fitting the notes at all correctly to the lines must have proved insuperable with his system of double printing. Here, if anywhere, a process which required only a single impression was imperative. Yet the experiments of a single impression with movable types, which were made by later printers, were incapable of application

to this kind of music, because the clumsy notes then used made the combination of several parts on the same five-line stave impossible. Music-printing with movable types, accordingly, was still limited to music in one part, and furnished only the separate parts of the compositions. If all the parts were to be printed together one under another, so that the whole harmony was visible at a time, it was necessary to take as many staves as there were parts. Such a combination of the parts into one whole was called *Partitura* (in English, *Score*). On the other hand, a combination or co-ordination of several parts in one stave, intended for performance on a single instrument, was called *Intavolatura* (*Tablature*). I repeat this from the preceding article only in order to express my regret that the English musicians have not adopted the word *Partiture* in their language. *Tablature* being an acknowledged term, *Partiture* ought also to be employed for its counterpart. It is obvious from the above explanation that *Full Score* is not at all a satisfactory substitute for it.

Now such an *Intavolatura* or *Tablature* was required for printing music for keyed instruments. To render it possible a perfectly new course was taken, which must be pronounced quite as important in its consequences, and therefore historically as interesting, as that followed by Petrucci. I regret, that in following the traces of the originators of the new method, I have to commence my exposition by destroying the opinion that music-engraving is an English invention.

In the year 1611 appeared in London the well-known work,—

“*PARTHENIA, or the maydenhead of the first musicke that ever was printed for the Virginals. . . . London, printed for M. Doc. Euans.*”

In 1613, 1635, 1650, and 1659, new editions were issued, so that the work had a very long popularity. Now it was engraved upon copperplates by William Hole, a celebrated engraver in the reign of James I. The late Dr. Rimbault furnished a new edition of it for the Musical Antiquarian Society, forming the last volume of their collection. In his preface he says, “The ‘Parthenia’ also claims the merit of having been the first musical work printed from copperplates, an example that was generally followed in regard to instrumental music, both in this country and on the Continent” (p. 6). As Italy was the only country on the Continent that then produced music engraved on copper, we should, according to this assertion, have to suppose that Hole’s performance was immediately eagerly imitated there, but remained for a long time solitary in his own country—a state of things which is certainly not usual with new inventions. But at that time the musical wind blew steadily and rapidly from Italy to the Ultramontane countries, yet never back again in the reverse direction. Among the books left by Dr. Rimbault at his death was a portfolio inscribed “Music-printing,” and containing “Collections towards a History of Music-printing, consisting of title-pages, leaves of music, &c.” It appears from this that he probably intended to write at some length on this subject; and I am the more surprised at the positive tone in which he declares Hole to be the originator of musical copperplate engraving. Was he not struck by the remarkably foreign, not to say Italian, appearance of the “Parthenia,” especially in the form of the letters? If, for instance, we compare Hole’s “Dedication to Prince Frederick,” prefixed to his edition of 1613, with Frescobaldi’s “Al lettore” in his “Primo libro di Toccate” (Rome, 1615), we cannot possibly believe

that the Roman was the imitator of the Englishman; the reverse appears probable. Hole, as an eminent engraver, could easily draw pretty and delicate lines on copper, and give an elegant appearance to the page, but his notes are wanting in specifically musical character. With all their neatness they resemble the bungling attempt of some one who at every letter or note is trying to gain familiarity with a mode of writing and engraving entirely foreign to him, whereas the Italian copperplates reflect the natural handwriting of the Italian musicians.

And in truth it was so. When Hole set about his first engraving of music, the great English musicians of the age of Queen Elizabeth had already for some time had Italian music engraved on copper lying before them; and there was especially one work, by the celebrated organist Merulo, which must have suggested to them to produce something of the same sort among themselves.

The first occasion of music-engraving on copperplates, and the first work so engraved, have not hitherto been authenticated, and perhaps may never be known. But I am able to trace copper-engraving back to twenty-five years before the appearance of the "Parthenia," and to a source which I doubt not is the true and original one. It is Rome which possessed the same importance in relation to this art as Venice in relation to printing with movable types; and the Petrucci of copperplate engraving was a man named Simone Verovio. In the year 1586 there appeared at Rome a work entitled,—

"DILETTO SPIRITUALE. Canzonette a tre et a quattro voci composte da diversi ecc^{mi} Musici. Raccolte da Simone Verovio. Intagliate et stampate dal medesimo. Con l' intavolatura del Cimbalo et Liuto." In Rome, 1586." [23 leaves in small folio; in the Royal Library of Berlin.]

Verovio's dedication is dated November 10, 1586. He says on the title-page that he himself engraved and printed the book, but not that it was his first attempt of the kind; so that it probably had one or more predecessors. Verovio was a musician himself; he included in the collection a piece of his own, "Giesu sommo conforto;" the remaining pieces are by Anerio, Palestrina, and others. They were originally vocal pieces, and are here printed in three forms, in the following way. On the left-hand page the three or four vocal parts stand one under the other, not in score but each by itself. Then on the opposite page the same piece is given, arranged for clavier in three or four parts, and provided with little runs, shakes, or other ornaments. This, then, is what the title describes as "Intavolatura del Cimbalo;" it occupies about half of the page. Place is found on the remaining half-page for the same piece arranged for the lute, and written in the Italian lute-tableture on six lines described in the preceding article. Thus the work contains three distinct versions of the same music: in single vocal parts, and in two arrangements for the clavier and for the lute.

The contemplation of this arrangement makes it clear at once what was the first motive for adopting a new method of multiplying copies of music. It was the desire to possess vocal works of small dimensions, together with arrangements for the favourite chamber instruments, clavier and lute, so that these could at pleasure either accompany the voices or themselves reproduce the tones of the voices. The best means to this end was afforded by copperplate engraving, which had been greatly improved in the sixteenth century, and was practised by many excellent masters of the craft. Of the manner in which instrumental

music was formed out of vocal the little work just described is also very instructive; but this is by the way.

A second work of the same kind by Verovio appeared a few years later:—

"GHIRLANDA DI FIORETTI MUSICALI. Composta da diversi ecc^{mi} musici a tre voci. In Roma, 1589." [50 pages in small folio; in the Royal Library of Berlin.]

The engraver is mentioned, not on the title-page, but underneath the dedication. The book is constructed in every respect similarly to the earlier one, only executed rather less carefully. For this reason I regard the engraving of 1586 as one of the earliest attempts, proceeding from Verovio's hand. What other books lay between the two, and what else followed the later one, cannot be determined in the absence of any information about the chronological order. There are also works without mention of place, year, or engraver; e.g. sixteen four-part Gagliardi, by Anerio, for cimbalo and liuto, but without the addition of the voice parts, which, as the name of the composer shows, must also have been published at Rome about 1590, and exhibits exactly Verovio's style.

Such pieces, in which the original voices were left out, then made the transition to the proper clavier and organ-music, to which the engraving on copperplates was especially adapted. This was exhibited by Verovio in the year 1598, when he brought out his chief work:—

"TOCCATE D'INTAVOLATURA D'ORGANO di Claudio Merulo da Correggio, Organista del Sereniss^o Sig. Duca di Parma et Piacenza ec. Nuovamente da lui date in luce, et con ogni diligenza corrette. Libro primo. In Roma, appresso Simone Verovio, MDXCVIII. Con licenza de' Superiori." [43 pages in folio; in the Royal Library of Berlin.]

This first part contains nine Toccatas. Verovio offered it to Cardinal Farnese, in a dedication, dated August 20, 1598. The engraving is uniformly beautiful and very legible, in a perfectly firm hand, throughout the work. The upper stave has five lines, and varies between the C and the G clef, according to the position of the notes. The bass stave, on the other hand, has eight lines and two clefs, i.e. one for the tenor, in addition to the ordinary bass clef.

A second part did not appear till six years later, after Merulo's death ("che sia in cielo," says Verovio in the dedication):—

"TOCCATE D'INTAVOLATURA D'ORGANO di Claudio Merulo. . . . Libro secondo. In Roma, appresso Simone Verovio, 1604." [49 pages in folio; in the Royal Library of Berlin.]

Verovio's dedication is dated October 30, 1604. The book contains ten Toccatas, and is engraved in a similar style, but executed with rather less care and elegance. This is evident even on the title-page, for which different kinds of letters, less expressive but easier of execution, were selected.

All these works, and others besides, are due to Verovio, whose activity in this department probably extended over more than a quarter of a century, during at least a large part of which he appears to have been without a rival. His edition of Merulo broke the ice, as it were, and opened a way which was then gradually followed by craftsmen of all countries.

The Romans long kept their superiority in the art, and brought out even vocal pieces at the beginning of the seventeenth century engraved on copper, of

which I need only mention the "Arie" of Durante (1608) and the "Motetti" of Kapsberger (1612). The most important works of that early time immediately after Verovio were the organ compositions of the great Frescobaldi, the first book of whose *Toccatas* ("Il primo libro d'intavolatura di Toccate di Cimbalo et Organo") was published in 1615 by Nicolo Borbone at Rome, while the second appeared without indication of the place, date, or publisher, but with a preface bearing the date January 15, 1627. The composer's portrait accompanies both these works, bearing the inscription, "Christophorus Blancus sculpit [sic], 1616;" but the engraver of the music is not mentioned. The letters and notes are essentially in Verovio's style, which may be briefly designated the Roman. One interesting feature in Frescobaldi is that his compositions were printed in two different ways; some were engraved on copper, others printed with types. While the "Toccatas" were engraved at Rome, Al. Vincenti set up his "Capricci," "Canzone Francese," and "Ricercari" in type, but "in partitura." Similarly his "Fiori Musicali" were also published there in 1635 "in partitura a quattro," i.e. in four parts, which were printed separately in four distinct staves. There was, however, also published by Paolo Masotti at Rome "Il primo libro della Canzoni a 1, 2, 3, e 4 voci, in partitura," in 1628; but Venice still continued to be the proper home of the best type-printing. The examples quoted enable us to observe a sort of strife between two different modes of music-printing, a strife which was renewed nearly a century later in Ballard's office at Paris. It should also be noticed in confirmation of what I have said that the term "Intavolatura" is always used of copperplate printing, and "Partitura" of type-printing.

During the seventeenth century musical copperplate printing spread to all countries, though the numerous wars made its progress slow. It found a comparatively peaceful refuge in Holland, where book-printing flourished, and where, among the numerous copper-engravers who multiplied the works of Dutch painters, some were always glad to profit by the new musical branch of the art. The publishers there were almost exclusively engaged in reprinting the music of other countries, with a view to exportation far more than to the requirements of their own country. They must therefore have found very convenient a mode of printing which did not oblige them at the outset to risk large editions, and which preserved in permanence the substratum of the impression. Consequently a great quantity of music was engraved on copper at Amsterdam about the year 1700. The separate works brought out by the Dutch music-publishers are remarkable only as articles of commerce; the real importance of this manufacture is found in the stimulus which it exerted on England and France.

Of English copperplate printing after the close of the seventeenth century I shall not speak till the next article. In France the house of Ballard held the Privilege, and could make rain or sunshine at pleasure. The organists and cembalists who thronged the Court of Louis XIV. began to publish their "Suites" and other pieces, engraved on copper, chiefly at their own expense. Perhaps it was this that first determined Chr. Ballard to execute the scores of several of Lully's operas by copperplate engraving rather than by movable types. Some sort of chance or whim must be assumed; for no real reason is discoverable why, for instance, he engraved the opera "Alceste," and printed from type that of "Acis et Galatée." The earliest French operas were

all printed by Ballard in score from type; copperplate engraving was gradually introduced. It was doubtless considered more elegant, and it possessed one pleasing advantage, that at the beginning of the act the scene could be easily represented in a pretty illustration. In respect to the notes, the firm of Ballard remained faithful to the square form even when engraving them—certainly a peculiar hobby. The name of the engraver of all these large works was Baussen. He probably worked exclusively for the great house of Ballard. His engraving is uniform, clean, and fine throughout, in the letterpress as well as in the notes, and the impression, on beautiful Holland paper, is no less admirable. It is evident that the talented engraver was well paid and had plenty of time allowed him for the artistic execution of his work. The contrast is very striking between his work and certain contemporary Dutch or almost any English music engraved on copper.

If the use of copper-engraving or of type-printing in the earlier age was determined by the arrangement of the music as *partitura* or as *intavolatura*, no such distinction is traceable in Ballard's publications; the contest between the two modes of printing was fought out on the same field, and was determined by accidental inclinations; so that on one day type-printing and on the next copper-engraving gained the ascendancy. Speaking generally, engraving was in particular favour about 1710. The proportion between the two systems in Ballard's establishment may be conveniently surveyed in a curious catalogue of nineteen scores of operas by Lully, which is printed in the score of "Phaëton," published in 1721.

OPERA DE MR. LULLY.

CE SONT DIX-NEUF VOLUMES IN-FOLIO.

Neuf gravées et dix imprimées en Partition générale.

1. "Les Fêtes de l'Amour et de Bacchus." Imprimé.
2. "Cadmus." Imprimé.
3. "Alceste." Gravé.
4. "Thésée." Gravé et cy-devant imprimé.
5. "Le Carnaval-Mascarade." Imprimé.
6. "Atys." Gravé et cy-devant imprimé.
7. "Isis." Imprimé.

Cette Pièce est encore imprimée en dix Parties détachées, in-4°. Et chacune de ces Parties se vendent séparément l'une de l'autre.

8. "Psyché." Dernier imprimé.
9. "Bellerophon." Dernier gravé et cy-devant imprimé.
10. "Proserpine." Imprimé, seconde édition.
11. "Le Triomphe de l'Amour." Imprimé, seconde et nouvelle édition plus exacte que la première.
12. "Persée." Gravé et cy-devant imprimé.
13. "Phaëton." Gravé et cy-devant imprimé.
14. "Amadis." Gravé et cy-devant imprimé.
15. "Roland." Gravé et cy-devant imprimé.
16. "L'Idylle sur la Paix" et "L'Eglogue de Versailles." Imprimé.
17. "Armide." Gravé et cy-devant imprimé.
18. "Acis et Galatée." Imprimé.

There being here nine engraved full scores to set against ten printed from type, the proportion is almost equal. But this was the case only at that moment, i.e. with the copies sold just then. As all the operas were printed from type previously, and some also subsequently, the copperplate engraving has here really only the interest of a curiosity.

At the same time as Baussen was preparing these beautiful engraved editions, namely, about 1710, a colleague of his, Fr. du Plessy, was engaged on the "Pièces de Clavecin" of Couperin, the first part of which was published in 1713 at the author's expense. The engraving of the four parts of this work forms a worthy pendant to Merulo's *Toccatas*, and may, everything considered, be characterised as the most beautiful and painstaking specimen of clavier or organ-music engraved on copper; so that the engraver had certainly earned the pleasure of having the words "Gravées par Du Plessy" inserted on the title-page. However, the title-pages, dedications, and

prefaces were engraved by another master, Berey, who must have been eminent for engraving text, but probably did not practise music-engraving; and no more perfect letterpress can be imagined than his.

Couperin takes us to Germany, which I have not yet mentioned in connection with copper-engraving. There copperplate engraving was taken up with much zeal when it was already too late. A work executed with quite as much care as that of Couperin was published about 1730, viz. Muffat's "Componimenti Musicali per il Cembalo." It is full of good music, and especially noteworthy besides for the use that Handel made of the ideas of its author. Muffat was Organist to the Imperial Court at Vienna; but to get his work handsomely executed he had to apply to Augsburg, to the engraver Leopold, who brought it out—"scolpiti in rame et fatti stampare da Giovanni Christiano Leopold, Intagliatore a Augusta," as the title-page says.

The latest copperplate engravers in Germany practised their craft even to the end of the century. The experiments by means of which J. S. Bach got his clavier- and organ-music printed have a special interest for us now. After his appointment as organist at Leipzig, he published there his "Clavier Uebung," in four parts, commencing with the year 1726. The first part was completed in 1731, as "Opus 1," and was published at the author's expense; the fourth was published in 1742, by Balthasar Schmid, at Nuremberg. All the parts were engraved on copper, but the execution varied with the change of publishers. It is commonly asserted that Bach himself engraved his compositions. But this is true only of one single work, the third part of the "Clavier Uebung," of which I shall at some future time present a full demonstration. "Die Kunst der Fuge," which came out in 1752, after his death, is frequently quoted as one of the works which he partially engraved himself; but it was engraved at Berlin, and not finished when he died. During about ten years only sixty copies of it were struck off. His son, Philip Emanuel, then offered the plates for sale to publishers; but as no offer was received they were melted down. It is no wonder therefore that the first edition of "Die Kunst der Fuge" is so rare. It was published again by Marpurg. Immediately afterwards Marpurg published his own instruction-book, "Die Kunst der Fuge" (Berlin, 1753), the numerous musical examples belonging to which were engraved on copperplates. These plates are still in existence, and were used again in 1860 for the new edition of the book. They are now the property of the firm "Bureau de Musique," of Leipzig, and are probably the oldest of all musical copperplates that have been preserved to our day.

The mode in which the notes were marked on the copperplates naturally varied in the course of time; new mechanical expedients were devised one after the other to facilitate and accelerate the process of engraving. I have hitherto disregarded these, considering the next article the proper place to speak of them.

(To be continued.)

FESTIVAL COMMITTEES AND NEW WORKS.

WE shall begin our remarks upon this subject at a point where there must be general agreement. Nobody will dispute that it is the special privilege of Festival managers to foster the art of musical composition in its highest forms. Ordinary concert-

givers, whatever may be their desire, have not the power to do so without a risk of pecuniary loss such as they would be foolish to incur. The British public do not love novelty *per se*. They like to hear that which is familiar either by actual acquaintance or by repute, and therefore, as a matter of business, new music does not pay. But Festival managers and professional *entrepreneurs* are differently situated. It is easy for the former so to arrange their extensive programmes that the popularity of one work shall balance the unconcern with which another is regarded; and to this advantage, coupled, we would fain believe, with an honest desire to further the cause of art, are owing the Oratorios and Cantatas which nearly every autumn transfer the centre of musical interest from London to the provinces. But there is no privilege without its attendant responsibility, and the men favoured in this particular case must not be surprised when, from time to time, they are asked to render account of the "talent" committed to their charge. They are but in the position of trustees, and for any dereliction of duty may rightly be summoned before the "marble chair" of that highest Court of Chancery—public opinion.

We must not, however, expect too much. *Humanum est errare*, especially when temptations are about; and there is no difficulty in seeing that Festival committee-men are particularly liable to slip. In the first place, they have, as a rule, small personal knowledge of the matters upon which, as concerning new works, it is their business to decide. Were they musicians of experience and discernment, it is possible that the strength of their own tastes and a true regard for the interests of art would keep them right. But they become committee-men mainly on the strength of local position and influence, which no more qualify them to pilot a musical craft than to take the *Devastation* into action. Thus weak where they should be strong, committees are peculiarly open to other than legitimate artistic influences. They can see little reason why personal considerations should not prevail, and are amiably ready to oblige the powerful patron of this, that, and the other composer, to prefer local talent without regard to actual worth, and to do all and sundry the other things which may be expected of men who, in their position, fail to consider music as of paramount importance. Needs must, under circumstances like these, that offences come, and when they do come the obligation is ours to take fair account of all that may extenuate. But there are limits beyond which charitable consideration cannot go without itself offending. It is hard, for example—and, were it easy, would be wrong—to acquit the Leeds Festival Committee of serious default in producing Mr. Austin's Cantata "The Fire-King." We need not here discuss the merits and demerits of the work in question. That has been done at sufficient length, and with a unanimity of censure that leaves nothing more to be said either by way of attack or defence. Accepting the Cantata at the estimate generally put upon it, and assuming, what nobody has contradicted, that its choice was largely due to the composer's local connection, we have a striking text from which to moralise, reasoning the more severely because it appears that one at least of the Festival committee persists in declaring the right course to have been taken, and now sets himself to mop back the tide of general opinion with more than Partingtonian blindness to the inevitable result. The gentleman to whom we refer is Mr. Frederic Spark. Mr. Spark is a brave

man, and has the eminently English characteristic of not knowing when he is beaten. So looked at, we cannot but admire him. It seems that he honestly liked the "Fire-King" before the Festival took place, and, though all the world has since turned against it, he likes it still. Here is chivalry, if not wisdom. "Come one, come all," exclaims Mr. Spark, in view of the hostile array, "this rock shall fly from its firm base as soon as I." In the midst of a generation remarkable for the weakness of its knees, such a strong firm stand deserves all that can be said in its praise. Pity that the cause so bravely defended is not a better one; pity, even more, that the defence is combined with an attack so utterly absurd as to be worthy of Homeric laughter. Mr. Spark, like Osman Pasha, cannot be routed as long as he keeps stubbornly behind the entrenchments of his own conviction, but out in the open he is a terror to nobody, and he has come out into the open for the purpose of annihilating the critics. "True," says this gentleman, "the critics belaboured the 'Fire-King,' but why? Not because they honestly thought it worthy of maltreatment, but because everything in connection with the Festival being so good, and wanting to abuse something, they selected Mr. Austin's Cantata as a victim." What terrible fellows these critics are, to be sure. They go down into the provinces as Paul went to Damascus, "breathing out threatnings and slaughter." Like the giant Fee-fum, they must periodically "grind the bones" of some unfortunate practitioner of music to make them bread. And so, being short of their favourite food at Leeds, they pounced on Mr. Austin and cut him up. There is a sweet simplicity about Mr. Spark's belief in all this, only equalled by the innocence which enabled him to accept the "call" awarded to the composer of the "Fire-King" as proof that the Cantata was a success. Positively this is refreshing in the highest degree, but, alas! as much out of place as a water-nymph under Leeds Bridge. Mr. Spark was born too late. At present the world does not believe in ogres, while it agrees emphatically with Longfellow that "things are not what they seem."

Turning again to the general question, it is important that the duties of Festival committees in relation to new works should be defined. One such duty is to do nothing without first consulting men able to advise from the musician's point of view. True, when a novelty is "commanded" from a composer of acknowledged eminence, the responsibility, in a certain sense, passes over to him, and the committee may claim to be held free from blame of consequences. But it is when determining upon works offered by men not yet renowned that the difficulty arises. Under such conditions, the primary resolve should be to form just conclusions from the standpoint of art, and then to carry out the decision without the smallest reference to merely personal claims. We do not ignore the obstacles in the way. Influences of various kinds will always be brought to bear, often most strongly in favour of the greatest incompetence, and no small firmness is certain to be required. But when a sense of personal responsibility exists, and a conviction that every manager of a Musical Festival is, as such, a sworn minister of art, temptation is little likely to gain the day. Were this the case generally our young composers would occupy a far more advantageous position. At present their ardour is repressed by the knowledge that, although they may produce good things, Festival programmes, extraneous influences being wanting, are practically closed against them. We talk largely about free trade. Let us have free trade in art. Let the arena

be open to all who choose to contend in it, and the best man enjoy the best chance of the prize. But this can only be when Festival managers express their willingness to consider in person or by deputy every work sent to them, with the understanding that the most worthy shall be chosen, by whomsoever composed. Only thus can our Festivals do all the good of which they are capable, and only thus can a "door of utterance" be opened at Festival gatherings to those musicians, if any, who at the present moment, and without deserving their fate, are ingloriously mute.

A TRIAL at Manchester a few months ago elicited some disclosures regarding the manufacture and sale of pianofortes which deserve all the publicity that can be given to them. The plaintiff, Mr. Adams, who is a dealer in pianofortes, entered an action against a railway company for damage to his instruments in their transit on the defendant's line; but the cross-examination of the opposing counsel proved how dangerous it is to dabble in law-suits unless you can enter the court with clean hands. The plaintiff having admitted that he had already heard of an Association called the "Long Firm," the following conversation occurred:—"Mr. Pope: Who is William Adams? Witness: I. Mr. Pope: Who is William Adams and Sons? Witness: I. Mr. Pope: Who is William Adams and Co.? Witness: I. Mr. Pope: Who is the City of London Pianoforte Company? Witness: I. Mr. Pope: Who are Adams, Sterndale and Co.? Witness: Three of my sons. Mr. Pope: Who are Sterndale, Adams and Co.? Witness: Thomas Sterndale Adams. Mr. Pope: Next we come to Adams, Douglas, and Adams; who are they? Witness: They are my sons. Mr. Pope: Are Adams, Douglas, and Adams agents for Nutting and Norminton's Royal Model Transposing Pianos, and Sterndale, Adams and Co. for the Anglo-American Pianos? Witness: Yes; but Adams, Sterndale and Co. is now done away with. Mr. Pope: Why? Witness: Thomas Sterndale Adams is my son, and if my sons like to alter the title of their firm I don't see what that has to do with this case." Mr. Adams was then asked what use he made of certain plates which he had in his possession, and which bore the name of Broadwood; to which he replied that they were printed, he believed, by Cooke, of Manchester, and that he bought them from a workman in his employ. The plates were used for putting on old pianos. Another plate, which was produced, was used by the makers of pianofortes of the shape of Collard and Collard's, and contained the words "Collard and Collard model," the word model being in small characters. For the honour of the bar, it should be stated that the counsel for the plaintiff at this stage of the proceedings expressed his intention of withdrawing from the case; and as Mr. Adams evidently thought that the gentlemen of the jury were scarcely impressed in his favour, he also deemed it prudent to retire, a verdict being entered for the defendants, the judge certifying for costs. Should the doings of this enterprising dealer incite Messrs. Broadwood and Collard to imitate Mr. Adams in seeking compensation for "damage," it is just possible that the career of this "Long Firm" may be considerably shortened.

At a recent somewhat noisy meeting it was remarked that the principal disturbance was created by persons who resolutely persisted in crying out

"Order!" and that when they were expelled from the room comparative quiet was restored. On the same principle, it becomes a question whether something must not shortly be done to restrain the intemperance of those who advocate temperance; for in their wild orgies it is evident that they are growing unduly riotous, and can no longer quaff their glass of sparkling water without anathematising in no measured terms those who presume to quaff anything stronger. A short time ago we drew attention to some "Temperance Songs," which had been forwarded to us, the object of which was to prove that the habitual drinking of "Gingeret" must inevitably lead to the development of all the good, and the annihilation of all the bad, qualities of human nature. It certainly may be depressing to reflect that we can only become really virtuous by the aid of "Gingeret;" but it is consoling to think that in this beverage there is at least a flavour of something. A batch of "Drinking Songs," however, just sent to us, abolishes even this luxury, for No. 1 announces the commencement of the revels thus:—

Bring us the cup, to the brim filled up,
And filled with the water sweet.

And to show how this liquid will incite to hilarity, in the last verse we have the following lines:—

Sing we and laugh while we merrily quaff,
And brethren their brethren greet.

In another verse we are told that "our earliest parents had this drink alone," although it might with equal truth be said that in some other modern luxuries they were also deficient. In a third we are struck by the ingenious manner in which rhymes are fitted to the last two words of each verse—the "Temperance Pledge." Of these "the treacherous reed and sedge," and "close upon the crumbling edge" are perhaps the best; but here is one verse which is, in its way, unique:—

Some, regardless of precautions, are by flames surrounded,
Slightly treating warning voices who their fears allege;
Thousands are consumed through ardent love of burning liquors,
For the fires are not extinguished by the Temperance Pledge.

When we have said that the music of these songs is fully worthy of the words, it will be seen what unanimity of feeling there must be between the composers and poets who devote their talents to the Temperance cause.

SCHUMANN asks, "Dare talent permit itself to take the same liberties as genius?" The reply to this question should enunciate a maxim which cannot be too often repeated. A merely "talented" composer who says, "May I not have consecutive fifths, for I perceive that Mendelssohn has them in 'St. Paul'?" will scarcely rest satisfied if he is told that when he can write an Oratorio as fine as "St. Paul" he may have consecutive fifths too; yet if in early training he were taught to believe that departures from rules are permissible only with those who have produced good works without such departures, he might learn in after years to be silent, even if he were not convinced. Daily do we receive letters from persons whose music has been reviewed in our columns, saying that they have discovered in the works of the great composers certain passages precisely resembling those of which we have complained in our notice. Of course we do not answer such communications, and we have no doubt, therefore, that these composers believe that they have been very hardly dealt with; for they cannot be made to understand that the effect of a slight grammatical error may be counteracted by the beauty of the thought expressed,

but that, when a mere platitude is uttered, the same error becomes the most prominent portion of the sentence. When Byron's works were the rage of the day, many young writers turned down their collars and drank weak spirits and water, in imitation of the poet; when Spohr's compositions, with their luscious chromatic harmonies, were introduced into this country, the works of our aspiring composers bristled with "accidentals." The author did not see that if he could produce good poetry, or the composer that if he could write good music, nobody would care how the one wore his collars, or whether the other especially inclined to diatonic or chromatic harmonies. Men who work must be judged by their works alone; and all should rest content to be guided by the received rules until they have earned the right to break them.

WE have never been able to understand on what principle "music and dancing licences" are granted or refused. At a late meeting of the Middlesex magistrates we see that applications for music licences at Skating Rinks were rejected; and this we might accept as a hopeful sign that the performance of a band was considered as tending rather to promote disorder than order amongst a miscellaneous group of skaters; but then we find that a licence both for music and dancing was granted to a similar popular place of resort where people do *not* skate, whilst a licence for music only was refused for a respectable hall, where it was intended that concerts should be given, and no intoxicating liquors sold. Now there can be no doubt that dancing necessitates music, but music does not necessitate dancing; and, with all deference to the worthy magistrates who judge the cases we have mentioned—and without appealing to the "Inspector of police," who is always in attendance to afford information as to the moral effect of these licences—we confidently affirm that the demeanour of those who leave a hall after an evening of music is infinitely superior to that of the merry couples who issue at a late hour from the rooms where music and dancing have been combined. Why, then, should not every facility be offered to those who desire to give musical entertainments to the people? Surely if a place be licensed for dancing, it cannot be necessary that what is termed a "music licence" should also be granted, for this accompaniment must follow as a matter of course. Magistrates may couple these words together until they utterly lose their right meaning; and it cannot be too much impressed upon them, therefore, that the music which is merely used to set dancers in motion has nothing whatever to do, either in character or effect upon the listeners, with that which is presented to a quiet audience in a concert-room.

It has been frequently remarked that a good anecdote, even though it may not be founded upon an actual occurrence, may yet serve to illustrate certain traits in the character of a nation or an individual better than many an absolute fact. Sometimes, indeed, such an anecdote furnishes but a caricature-portrait, in which, while the general features of the personality in question are retained, undue prominence is given to certain peculiarities, by which means the desired ludicrous effect is produced. To the latter category belongs, we should think, a story related in a recent number of the *Signale*, which we present to our readers, without, however, vouching for its accuracy. During a performance the other

day at Boston, Mass. (says the journal quoted), of Gounod's Opera, "Faust," in the scene wherein, by Mephistophelian agency, the image of Gretchen in her domestic occupation is revealed to the Doctor, the familiar spinning-wheel had been exchanged for a beautiful *sewing-machine* of the most modern construction. At the same moment a perfect volley of papers, recommending "a new system of double-stitch machines combining all the latest improvements," descended from the galleries upon the astonished spectators below. *Si non è vero, è ben trovato*. There is really no limit to the ingenuity of our cousins on the other side of the Atlantic in combining the practical with the ideal, even at the expense of an occasional slight modification of "historic accuracy."

MDLLE. TITIENS.

THE death of this gifted and accomplished artist—which occurred on the 3rd ult., at her residence in the Finchley Road—can have surprised none save those who placed reliance upon the many ill-judged announcements that she would shortly be again heard on the stage of which she had been for so many years one of the brightest ornaments. Yet upon all, even, who knew too well the hopeless nature of her case, the news of her decease fell as a sudden shock, the effect of which time only can lessen. Theresa Titiens was something more than a great vocalist; for not only by the manifestation of her exceptional artistic powers had she earned the admiration of all competent judges, but, by her kindly nature and large-hearted sympathies, she had so endeared herself to the English people that we had learned to look upon her as almost exclusively our own—a feeling so warmly reciprocated on her part that, as she herself confessed to the writer of this notice, there was no circumstance in her life of which she felt more proud than that of her having been made a naturalised subject of this country. It can be a matter of so little interest to our readers to know the position in life of the parents of Mdle. Titiens that we shall content ourselves with saying that she was born at Hamburg, that she won her way gradually on the lyric stage, first at Frankfort and afterwards at Vienna, and was engaged by Mr. Lumley for Her Majesty's Theatre in 1858, where she made her *début* as *Valentine*, in the "Huguenots." Those who were present on that memorable evening at once recognised in the new vocalist—who was unheralded by any preliminary paragraphs—an artist destined at once to supply the place of the great singers who had kept alive for so many years those characters which required for their due rendering, not only exceptionally fine voices, but a grand dramatic power. To mention the parts in which Mdle. Titiens has since appeared would be to catalogue a series of triumphs; but when we speak of her as one of the greatest artists the world has yet seen, it must be remembered that she was as unapproachable in sacred as in lyric art; and that the festival performances in this country would scarcely have been considered complete without the co-operation of our adopted *prima donna*. This is scarcely the place to enlarge upon the superb quality, or the extraordinary power of her voice; nor need we do more than allude to that marvellous dramatic instinct which compelled her to identify herself with every character she personated, for even the comparatively young opera-goers of the present day have heard her in the full possession of those faculties which years ago placed her in a position from which she has never declined. Indeed, on the last evening of her appearance, when she played her favourite character of *Lucrezia Borgia*, it was remarked that she sang as finely as ever, and with even an increase of power in the final scenes, as if indeed she felt that they were also the final scenes in her own career. Her calm endurance of the acute pain she suffered during the months that intervened between her enforced farewell of the stage and her decease afforded one more proof of her own self-command, and her thoughtful solicitude for the feelings of the kind relatives and friends who tended her.

The funeral, which took place in Kensal Green Cemetery, was attended by several well-known artists, and also a large number of persons, many of whom, in their anxiety (let us charitably hope) to evince their sympathy with the deceased, scarcely respected the solemn nature of the occasion. That the coffin was literally covered with floral offerings may be surmised by those who know how wide and heartfelt was the regret at the loss of one who not only in public so nobly sustained the dignity of her art, but in private drew towards her the affection and esteem of all by whom she was surrounded.

CRYSTAL PALACE CONCERTS.

WITH the resumption of the Saturday Concerts at the Crystal Palace on the 6th ult. the winter musical season of the metropolis may be said to have commenced. We gave in our last number a summary of the principal promises of the prospectus, which in its interest is fully equal to those of previous years. The concerts given during the past month have been amply sufficient to show that the splendid band, still, happily, under the experienced direction of Mr. Manns, has lost none of the fine qualities which have given it a European reputation, while in one important respect the concerts which have already taken place show a marked improvement. We refer to the total absence of those trashy "royalty" and other ballads which have too often wearied the patience and tried the temper of the numerous lovers of good music for its own sake who form so large a part of the Crystal Palace audiences.

At the first Concert of the season, on the 6th, the Symphony was Beethoven's No. 1 in C major, and the overtures Weber's "Oberon" and Auber's "Le Premier Jour de Bonheur." The latter was given for the first time at these concerts, and is the more remarkable for its fresh and spirited character when it is remembered that at the time of its production the composer was nearly eighty years of age. Madame Goddard gave a very fine performance of Benedict's clever, but not particularly interesting, Concerto in E flat; Madame Sophie Löwe brought forward Senta's ballad from the "Flying Dutchman" and two songs by Chopin and Kirchner; and the Crystal Palace Choir gave a fairly good performance of Schumann's Chorus "Gipsy Life," the orchestral arrangement used being, we believe, by C. P. Grädener. We have left till last the mention of the novelty of the concert—Dr. Sullivan's incidental music to Shakespeare's "King Henry VIII." This consists of four pieces—a March, a Song with chorus, "Youth will needs have dalliance" (the words of which are attributed to King Henry himself, and the solo of which was well sung by Mr. George Fox), a "Graceful Dance" in A major, and a Barcarole entitled "Slow Water Music" in D. Like all its composer's music, the present is well written and most tastefully scored; it is, however, better suited for the stage than the concert-room.

At the second concert Herr Max Bruch, a composer who occupies a high position on the Continent, made, we believe, his first appearance in England to conduct two of his own compositions, the prelude to his Opera "Loreley," and his tolerably well-known Violin Concerto in G minor. Though not of the highest order of genius, Herr Bruch's works show real musical feeling, a thorough command of technical resources, and considerable individuality of style. The prelude to "Loreley" (the libretto of which, it may be mentioned, is that on which Mendelssohn was engaged at the time of his death) is pleasing rather than great music. The Concerto was played on this occasion by Señor Sarasate, a Spanish violinist, who was first heard in this country some three years since at one of the Philharmonic Concerts. He possesses a beautifully pure tone, of excellent quality, though not of remarkable power; his intonation is faultless, and his command over mechanical difficulties complete. His playing is also characterised by great fire and expression, the last quality being at times almost carried to the verge of exaggeration. As a whole he must undoubtedly be ranked as a player of

the first order; and his success at Sydenham was as undeniable as it was well deserved. Herr Bruch's conducting of both his pieces was excellent. The Symphony on this afternoon was Haydn's in B flat, No. 9 of the "Salomon set," an ever fresh and welcome work, which, it is needless to say, was played to perfection. The Overtures were both old favourites—Cherubini's "Anacreon" and Mendelssohn's "Meerestille." The vocalists were Madame Nouver, whose voice is much better than her singing, and Mr. Barton McGuckin, whose performance of Handel's "Love in her eyes sits playing," and of songs by Mendelssohn and Schumann left nothing to desire.

A previously unperformed Symphony by Schubert (No. 2, in B flat) was the special feature of interest at the third concert (the 20th ult.). The curiosity generally felt as to the early works of so great a genius as Franz Schubert naturally caused the revival of this Symphony, written at the age of seventeen, to be awaited with some interest. It may be doubted, however, whether the result was not disappointing to those present. The music shows how completely at this period its composer was under the influence of Haydn and Mozart; for of Schubert's individuality we find scarcely a trace; indeed, except here and there in the finale, not so much as a hint. It is very pleasing, and overflowing with melody; but if no name had been attached to the programme we much doubt whether one musician present would have attributed the work to Schubert. Another novelty of this concert was a Symphonic Poem, by M. Camille Saint-Saëns, a very clever, though somewhat eccentric work, which was placed, in the absurd fashion prevalent at the Crystal Palace, at the end of a rather long programme, and was consequently heard to some disadvantage. Señor Sarasate was again the violinist. He chose on this occasion Mendelssohn's Concerto, of which he gave an extremely fine reading. Bennett's beautiful Overture to "Parisina" was the opening piece of the concert. The vocalists were Mdlle. Redeker, who gave Penelope's first song from Bruch's "Odysseus," Schubert's "Dithyrambe," and Mendelssohn's "Frühlingslied," and Mr. Robert Hilton, who made a very successful first appearance at the Palace with a song from Handel's "Ezio" and Loder's "The Diver."

LIVERPOOL PHILHARMONIC SOCIETY.

INDIVIDUALLY some of our largest provincial towns are running the metropolis hard for the palm of musical enterprise. We do not, of course, pretend to say that the biggest of them can compare with London as regards the quantity of work done; but, having respect to the resources available in each case, there is no doubt at all that Manchester, Liverpool, Glasgow, and some other places of like importance very nearly rival the mother city in the spirit with which musical operations are carried on. Collectively, they distance the metropolis altogether, and we hold it to be a great mistake for musical journals, which are almost of necessity published in London, to ignore important provincial doings in the degree now observed. Many a new or unfamiliar work is heard in England long before it is heard on the banks of the Thames, yet, outside the local press, half a dozen lines are thought enough to record the event. This is a matter calling for reformation, and, by way of taking a first step in that direction, let us notice a memorable Concert given by the Liverpool Philharmonic Society on the 23rd ult.

No reader of the MUSICAL TIMES will require to be told that the Society in question is one of the most successful art-associations in the kingdom; if not, indeed, *sui generis*. It has built for itself a splendid concert-hall, unsurpassed anywhere for convenience; it stands on a perfectly independent footing, having no need to consult popular taste for the sake of making "both ends meet;" and it can afford to display the liberality by which alone the best results are secured. Such a Society—would that there were more of them—can lay itself out without reserve for the gratification of the highest tastes and the advancement of art. This it did

on the occasion under notice, when Herr Max Bruch's "Odysseus" was performed for the second time in this country (the first was at Manchester) under the direction of the composer himself. About this work, it is safe to say, metropolitan musicians as a body know nothing at all. Speaking, therefore, from the vantage-ground prepared by provincial enterprise, it may be well to give here some outline remarks.

It can hardly be necessary to state that the story of the work is that of the immortal bard for the honour of whose birth so many cities contended, and who, we are sometimes told now, never existed at all. The German libretto is the work of Herr Graff, and consists, not of a continuous "argument" enabling us to take "Odysseus" quite apart from the "Odyssey," but of ten scenes detached from the epic here and there, according as they seemed best fitted for musical illustration. All who know the story of the "Odyssey"—that is to say, every Englishman of ordinary acquirements—will at once see that Herr Graff chose well when we give a list of the scenes. They are: 1. Odysseus on Calypso's island; 2. Odysseus in Hades; 3. Odysseus and the sirens; 4. The tempest at sea; 5. Penelope mourning; 6. Nausikaa; 7. The banquet with the Phæacians; 8. Penelope weaving a garment; 9. The return. 10. Festival in Ithaca. Herr Bruch could not have been more fortunate than when taking in hand such a series of varied pictures; and it may truly be said that, if ever a composer was assisted to great results by the suggestiveness of his theme, he is the man. We may add that the English translation, on the whole an excellent one, is the work of Madame Natalia Macfarren, whose musical knowledge never fails to stand her in good stead when a musico-literary task has to be accomplished.

Coming to the general characteristics of the music, it is clear, first of all, that Herr Bruch has—whether consciously or unconsciously matters not—been influenced by Mendelssohn, who, in his illustrations of Sophocles, seems to have decided, once for all, what in modern art best represents the art of the ancient world. Mendelssohn, Herr Devrient tells us, first tried to directly imitate Greek music, as far as he knew anything about it, by the employment of certain instruments in a certain way, not needful here to describe. But he could not satisfy himself, and thereupon endeavoured, how successfully we all know, to convey an impression of the perfect, calm, and well-ordered beauty which the Greeks worshipped by the use of modern means in a modern fashion. The example thus set, Herr Bruch has followed, not slavishly, *bien entendu*, but so as to reproduce its spirit and emulate its effect. The task was of no ordinary character, since, as well as challenging comparison with Mendelssohn on his own ground, it required the highest possible imaginativeness, taste, and skill—a mastery, in short, of every resource to the production of the beautiful. But let us say without the smallest hesitation, that Herr Bruch has shown himself equal to his work; and not only so, but equal in the high sense which implies success without seeming effort. There are some composers, said to do great things, who achieve them, if at all, only through exceptional means, and whose works leave behind them a sense of wonder at the strangeness of the methods employed. This is not the case with Herr Bruch in the "Odysseus." His means are neither more nor less than those which the great masters used before him, while his method is so straightforward and intelligible as never to raise a doubt. Yet the result in nearly every case answers all requirements; and, on examination, we find this accounted for by substantial reasons. In the first place, Herr Bruch here shows the great gift of melodic inspiration. He can create a tune, and, what is more, adapt it to the sentiment or idea it illustrates. The tune may often be simple—there are a great many such in the "Odysseus"—but simplicity when combined with the requisite nature and degree of expression is an enormous advantage. This fact Herr Bruch, unlike so many of his contemporaries, sees with admirable clearness, and keeps constantly in view. In the next place the "Odysseus" shows a remarkable power of employing the modern orchestra to advantage. All the scenes are coloured with the skill of a master, no matter what their character

whether it be that of a tempest at sea, of infernal terrors, or the tender melancholy of Penelope busy with warp and woof. In this respect the score is full of interest and well worthy of study. But the great merit of the work lies in the readiness with which the composer seizes, and the fidelity with which he conveys, the dramatic spirit of the various scenes. It is clear that he possesses no ordinary dramatic instinct. We see this everywhere, but more particularly in the intenser episodes of the story, as, for example, when Ulysses descends into Hades to seek advice from the infernal powers; in the scene of the tempest, which is wrought out with singular force; and in that of the return, with its subsequent festival. Here we are not only free from all suspicion of incongruity, but conscious that the musician and the poet are one in the bonds of a fit alliance, and that the result is eminently satisfying. It would be easy and very pleasant to go through the work number by number, but our purpose is not so much detailed criticism as the calling attention to music which deserves a place both in the knowledge and esteem of amateurs. Our hope is that the production of "Odysseus" at Manchester and Liverpool will bear good fruit, and especially that the music will soon be heard in London, where it should have long ago found a welcome.

The Liverpool performance must be spoken of in high terms, having regard to the novelty of the work in hand. Herr Bruch, who had a flattering reception, conducted with as much skill as *connaissance de cause*, and contributed no little to the success achieved. The band played unusually well; nor did the choir fail to meet the exceptional demands upon its powers, one or two instances excepted. Miss Mary Davies, Mdle. Redeker, Mr. Austin (a member of the chorus) Mr. Alsop, and Herr Henschel were the soloists, respecting whom it is hard to say anything but praise. Miss Davies sang all her music charmingly, and with a purity of style and bright intelligence that commended her without reserve to the good opinion of the amateurs present. Mdle. Redeker's efforts were somewhat marred by nervousness, but she acquitted herself like an artist all the same, while Herr Henschel, on whom devolved the *titre-rôle* showed to the full the exceptional powers which enabled him so soon to take a first place among us. The attendance was large; the reception of the work hearty, and the whole affair gave Liverpool reason to boast that its new musical season has already accomplished no mean thing.

THE Harvest Festival of the Church of St. James's, Curtain Road, Finsbury, was held on the 30th September. The music at the morning service was Monk in C, which was very fairly rendered. The processional hymn was No. 225, "Hymns Ancient and Modern," set to a new tune arranged for this service by Mr. E. Rumney Smith, the Choirmaster of the church. The general Confession was sung to Barnby's ferial arrangement. The versicles and responses were Goss's setting of Tallis, which were rendered with much precision. Special Psalms were sung from Helmore's "Psalter," the pointing of which was especially commendable. The Magnificat and Nunc dimittis were taken to a Service in F by Dr. Bunnett, accompanied by full orchestra, several of the harmonised verses being given without accompaniment. The effect produced by the first part of the Gloria Patri, being sung and played in unison by a body of voices and instruments, was very grand. The Anthem was by Dr. Stainer, entitled "Awake, awake, put on thy strength, O Zion." It commenced with a full chorus in B flat, succeeded by a semi-chorus in D, sung as a quartett, accompanied solely by stringed instruments; this was followed by a recitative for tenors and basses, accompanied by organ only, terminating with an allegro movement for the chorus and full orchestra. The hymns were 360, 136, 223, "Hymns Ancient and Modern," and the concluding processional, No. 359, was sung to a tune by Mr. Arthur H. Brown. These were heartily joined in by the vast congregation; the first cornet playing the melody throughout, the strings, reeds, &c., forming the accompaniment. At the end of the service the "Hallelujah Chorus" (Handel) was admirably performed by band and organ. The whole of

the music used was arranged for the orchestra by Mr. E. Rumney Smith, upon whom their performance reflected great credit.

At a recent meeting of the Worcester Town Council, the Mayor (Mr. M. Jones) in the chair, Alderman J. R. Hill, M.P., moved the following resolution: "That this Council desire respectfully to express to the Dean and Chapter of the Cathedral Church of Worcester the earnest wish of themselves and their fellow-citizens generally, in common with a very large proportion of the inhabitants of Worcestershire and the adjoining counties, that the Worcester Triennial Festival may be again held in the Worcester Cathedral, under such regulations and arrangements as may be deemed desirable for upholding the character of such Festivals as religious services of the most elevated type." Mr. Hill, in supporting this resolution, expressed a belief that such a resolution passed by the Council would be courteously received, and he suggested that all sore feeling should be repressed, and that bygones should be bygones. He thought that if the matter was taken up in that spirit, the Dean and Chapter might be induced to reconsider their determination. He believed all were very anxious that these services should partake of a religious character, and that on that point they might meet the Dean and Chapter on an equal footing. This resolution was adopted.

PROFESSOR MACFARREN'S speech to the students of the Royal Academy of Music, on the opening of the Institution after the summer vacation, was listened to with the deepest attention, not only by the pupils, but by many of the professors and others interested in the welfare of the Academy. In the course of his address the Professor dwelt especially upon the importance of "technical exercises," to which he said the students must give increasing and uncompromising attention; spoke with much emphasis upon the necessity of respecting the music of the elder masters; impressed upon vocalists the advantage of studying intently the words they sang, and concluded by saying that the real "music of the future" was in the hands of the pupils, all of whom he trusted would take every pains to unfold the talent with which nature had endowed them. At the conclusion of the address, Mr. Brinley Richards congratulated Professor Macfarren on the success of his Oratorio "Joseph," at the Leeds Festival; and after a few words from the Professor in reply, the proceedings terminated.

HARVEST Thanksgiving Services were celebrated in the Church of St. Mary, Haggerston, on Sunday, the 30th September. The morning service and communion service, consisting of a setting of the Te Deum, Benedictus, Kyrie, Gloria, Gratia, Credo, Offertory Sentences, Sursum corda, Sanctus, Pater noster, and Gloria in excelsis, were sung to a new Service, composed expressly for the choir of the church, by Mr. C. J. Frost, the Organist; and the Anthems were Goss's "I will magnify Thee, O Lord," and Barnby's "O Lord, how manifold," the processional being "Come, ye thankful people," and "Praise, O praise our God and King." In the evening the Service was Prout in F, and the Anthems were Frost's "When the Lord turned again the captivity of Zion," Goss's "Fear not, O land," Frost's "Thou visitest the earth," and Beethoven's "Hallelujah to the Father." The church was decorated for the occasion with fruits, flowers, vegetables, wheat, &c., and was crowded in every part. The members of the choir acquitted themselves in such a manner as to reflect great credit upon the Choirmaster.

THE Harvest Festival at Holy Trinity Church, Bessborough Gardens, was celebrated on the 14th ult., when the church was beautifully decorated with corn, fruit, and flowers. At the matins and choral celebration the principal features of the service were Sullivan's Te Deum and Jubilate in D; Anthem, "Fear not, O land" (Goss); and the communion service throughout, Garrett in D. The sermon was preached by the Rev. T. Rooke, M.A. At evensong the Magnificat and Nunc dimittis were sung to H. Gadsby's Festival setting in C; the Anthem, "God said, Behold, I have given you every herb" (Macfarren);

and after the sermon, which was preached by the Venerable Archdeacon Hessey, D.C.L., the Te Deum was sung to Stephens's setting in C. The choir numbered forty-two voices, all members of Holy Trinity. The music throughout was particularly well rendered, much care being taken to observe all marks of expression; and great credit is due to the Organist and Choirmaster, Mr. Joseph Monday.

THE Harvest Festival at St. Peter's, Windmill Street, was held on the 7th ult. At the morning service Goss's Te Deum and Jubilate in A (unison), and the hymns, "As the sun doth daily rise," "Come, ye thankful people, come," "We plough the fields," and "Let us with a glad some mind" were sung; and in the evening Goss's Cantate and Deus in C (unison), Barnby's Anthem, "Lord, how manifold," and the hymns, "Come, ye thankful people" (as a procession), "Lord of the frost-bound winter," and "We plough the fields"—Goss's Te Deum in A being sung at the end of the service. The music was effectively rendered by the choir of the church, assisted by some friends, and numbering in all thirty voices. Mr. A. Dorey, the Organist, accompanied the services, and played as voluntaries after the evening service, "But the Lord is mindful" (Mendelssohn), Offertoire No. 4 (Wély), and "Hallelujah" (Handel). The church was appropriately decorated, and the services were well attended.

The twentieth season of the Monday Popular Concerts is announced to commence on Monday the 12th inst. During the series Madame Norman-Néruda, Herr Joachim, and Herr Straus will successively hold the post of first violin, Herr L. Ries that of second violin, Herr L. Straus or Mr. Zerbini will play viola, and Signor Piatti will be the first violoncellist, on all occasions except on Monday, the 28th January. The pianists will be Mdlle. Anna Mehlig, Miss Agnes Zimmermann, Mdlle. Ida Henry, Mdlle. Marie Krebs, Madame Haas, and Mr. Charles Hallé. Since the issue of the prospectus Herr Ignaz Brüll is also mentioned amongst the artists engaged. The names of Mr. Sims Reeves and Mr. Santley appear as vocalists, but the former is only announced as singing at one afternoon concert. We regret much to find that Madame Schumann, who has so identified herself with these concerts, will not be heard during the season, but presume that a sufficient reason exists for her non-appearance. Sir Julius Benedict and Mr. Zerbini will, as usual, officiate as accompanists.

MENDELSSOHN'S "Athalia," conducted by Mr. Thomas Garside, was performed by the St. George's Glee Union at the Monthly Concert, on Friday the 5th ult. The solos were well sung by Miss Bessie Spear, Miss White, and Madame Belval. The choruses, with one exception, were admirably rendered, and met with the hearty approval of the audience; the Lyrics were effectively read by the Rev. S. K. Tahourdin; Miss Ellen Bliss and Mr. Rushton Odell presided at the pianoforte, and Mr. W. Byrom at the harmonium. In a short first part, conducted by Mr. Joseph Monday, the choir sang with great taste some part-songs, and Madame Belval and Mr. Rushton Odell were the solo vocalists. Miss Caroline Lockwood, a pupil of Miss Ellen Bliss, gave a very creditable performance of an "Air with variations" (Beethoven), and Mendelssohn's Prelude and Fugue in E Minor was played by Mr. George F. Smith (R.A.M.) in a masterly manner.

A HARVEST Thanksgiving Service was held in the Church of St. Barnabas, Harvist Road, Falloway, on Thursday evening, the 4th ult. The service, which was fully choral, commenced with the Anthem, "O Lord, how manifold" (Barnby). The Psalms were lxx. civ. cl.; and the Cantate and Deus, Jackson in F. The Creed (for the first time in this church) was monotoned to organ accompaniment. Anthem, "Praise the Lord, O Jerusalem" (Hayes), hymn before sermon, "Come, ye thankful people" (Sir G. Elvey). After the sermon and during the collection, the hymn, "Lord of the harvest" (St. Werberg), was sung, the service concluding with "Hallelujah" (Handel). The music was well rendered, reflecting much credit on the Organist, Mr. W. T. Essex, who officiated at the organ. The decorations, consisting of wheat, fruit, flowers, &c., were tastefully arranged.

MADAME WORRELL-DUVAL'S Evening Concert took place at the Horns Assembly Rooms, Kennington, on Thursday the 18th ult., when she was assisted by Misses Mary Davies, Matilda Roby, and Emma Buer, Messrs. Stedman, Guy, Tinney, and Wadmore. Madame Worrell-Duval was most successful in "When the heart is young" (Dudley Buck), for which she obtained an encore. Miss Mary Davies in Randegger's "What are they to do," Mr. Henry Guy in "Good night, dear love" (J. Old), Mr. Stedman in "The anchor's weighed," and Mr. Wadmore in "Sulla poppa" were extremely well received. We cannot help expressing our regret that four artists advertised on the programme were absent, viz. Miss Annie Butterworth, Mr. Thurlay Beale, Signor Randegger, and Mr. Fountain Meen. Mr. James Turle Lee and Mr. John Harrison performed a Pianoforte Duet on Aïrs from Gounod's "Faust," and accompanied the songs with their usual ability.

THE following is the result of the recent examination for Musical Degrees at Oxford University:—*Second Examination for Bachelors in Music*: John Barratt, New College, and Tentercroft Street, Lincoln; Richard A. Boissier, Christ Church, and Penshurst, Kent; Thomas H. Collinson, New College, and North Road, Durham; Harry W. Harding, New College, and Enfield Villas, Sidmouth; John W. Hudson, New College, and Spring Bank, Hull; H. Walmisley Little, New College, and Bernard Street, Russell Square, W.C.; Henry T. Pringuer, New College, and The Glen, Redhill; Frank J. Sawyer, New College, and Lambeth Road, London; George F. Sims, St. John's College, and Holywell, Oxford. *For the Degree of Doctor in Music*: Haydn Keeton, New College, and Organist of Peterborough Cathedral; Walter H. Sangster, New College, and Cambridge Street, Hyde Park, London.

DURING the present month a series of high-class Concerts will be given at the Town Hall, Newcastle-upon-Tyne, in aid of the Infirmary, under the direction of Mr. W. Rea, who has kindly offered his services, together with those of his choir. "Elijah," the "Messiah," Dr. Armes's sacred Cantata, "Hezekiah" (composed expressly for these concerts), Henry Smart's Cantata, "The Bride of Dunkerron," and Rossini's "Stabat Mater," are announced for performance; and the miscellaneous concerts contain an excellent selection of standard compositions. Some of the most eminent vocalists are engaged, an efficient band has been provided (led by Mr. Pollitzer), Mr. T. Albion Anderson presides at the organ, and Mr. Walter Bache is the solo pianist. So laudable an undertaking deserves the warmest encouragement.

THE Choral and Orchestral Concerts announced for the season 1877-78 by the Glasgow Choral Union, will acquire additional interest from their being given in the new Halls. The inaugural concert (which will be a special one, under distinguished patronage) will be devoted to the "Messiah," an appropriate dedication performance of the new buildings to the cause of music. The series will consist of nine subscription concerts, three of which will be choral and six orchestral. During the season Mendelssohn's "Elijah," and Dr. Macfarren's Cantata, "The Lady of the Lake" (specially composed for these concerts), will be performed. The choir will consist exclusively of the members of the Union, conducted by Mr. H. A. Lambeth, and the orchestral concerts will be under the conductorship of Dr. Hans von Bülow. The inaugural concert takes place on the 13th inst.

HARVEST Thanksgiving Services were celebrated in the Church of St. Botolph, Bishopsgate, on Sunday, September 30, attended by very large congregations. The decorations, which were carried out under the immediate superintendence of the churchwardens, were in excellent taste, and the services, which were fully choral, were admirably rendered under the direction of Mr. Charles H. Rowcliffe, Choirmaster. The Anthem, "Fear not, O land" (Sir J. Goss), was sung in a very spirited manner, the bass solo being taken by Mr. Rowcliffe. After the sermons the harvest hymn, "O Lord of heaven, and earth, and sea," was sung; and the service in the evening was concluded with the "Hallelujah Chorus," in which the Organist, Mrs. Surman, well supported the choir.

THE prospectus of the forty-sixth season of the Sacred Harmonic Society promises no novelty, unless we may so term the "Mosè" of Rossini, which will be given shorn of much of the music which renders the work so attractive in a stage performance. Handel's "Judas Maccabæus," Dr. Crotch's "Palestine," Macfarren's "St. John the Baptist," and Costa's "Naaman" will be given during the season; but there is no mention of the "Resurrection" or "Joseph," both of which we should imagine of sufficient interest to engage the attention of an Association of such pretension as the Sacred Harmonic Society. We are glad to find that Herr Henschel is announced as one of the leading vocalists. The season commences on the 23rd inst., with Mendelssohn's "St. Paul."

THE Harvest Festival at St. Andrew Undershaft, Leadenhall Street, took place on Sunday the 7th ult., the church having been appropriately decorated with grapes, cereals, hops, and other agricultural trophies. The service was fully choral. The Te Deum was Attwood in F, and the Anthem, "God of light," from Haydn's "Seasons," was given with considerable vigour. In the evening the service was Garrett in F, and the Anthem "Fear not, O land" (Goss). The service concluded with a spirited rendering of Handel's "Hallelujah Chorus," in which the excellent playing of Mrs. E. Stirling Bridge, the Organist, was a noteworthy feature. Mr. Leigh Faulkner was the Choir-master. Both services were for the benefit of the Indian Famine Relief Fund.

THE Royal Albert Hall Choral Society announces a series of ten Oratorio Concerts during the ensuing season, under the able conductorship of Mr. Barnby, the following being a list of the works to be performed: Handel's "Messiah" and "Israel in Egypt," Mendelssohn's "Elijah" and "Hymn of Praise," Rossini's "Stabat Mater," Verdi's "Requiem," Sullivan's "Light of the World," and Macfarren's "St. John the Baptist." Engagements have already been made, or are now in progress, with Madame Lemmens-Sherrington, Mrs. Osgood, Miss Anna Williams, Madame Patey, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. E. Lloyd, Mr. Santley, Herr Henschel, and Signor Foli. The first concert will take place on the 22nd inst.

By the report of the Leeds Festival Committee, we find that, although the receipts exceeded those of 1874 by £238 6s. 8d., the expenditure was so large that the balance to be handed over to the local medical charities will not be more than £879 6s. 8d. Although we may regret that there should be any diminution of the £1,000 which was realised for charitable distribution in 1874, there can be no doubt that the increased efficiency in every department of band and choir at the Festival just concluded will so firmly establish the reputation of these meetings that we may anticipate with confidence the brightest results in the future.

THE sixty-eighth monthly Concert of the Grosvenor Choral Society was given at the Grosvenor Hall, Buckingham Palace Road, on the 19th ult. The prominent work in the programme was a new pastoral Cantata, "The Golden Harvest," by the Conductor of the Society, Mr. J. G. Callcott. In the rendering of this work, and in other choral compositions, the members of the Society greatly distinguished themselves. Mr. S. Dean Grimson was leader of the band. Miss Marie Odell played the piano-forte part of Beethoven's Choral Fantasia in a careful and artistic manner.

THE prospectus of the Edinburgh Choral Union, for the season 1877-78, announces that Benedict's "St. Peter," and Handel's "Messiah," will be performed by the members of the Union, conducted by Mr. Adam Hamilton; and that the Orchestral Concerts, which will include a highly attractive selection of classical works, will be conducted by Dr. Hans von Bülow. Several eminent vocalists are engaged, Dr. von Bülow being the solo pianist, and Mr. Henry Hartley presiding at the organ. The season commences on the 12th inst., with Benedict's Oratorio "St. Peter."

At the Harvest Festival at Christ Church, Westminster Road, on the 10th ult., the service included Tallis's Festival Responses, Macfarren's Anthem, "God said, Behold, I have given you every herb;" and a new Festival setting of the Magnificat and Nunc dimittis, by Mr. F. G. Edwards, the Organist and Director of the choir. The whole of the music was rendered with remarkable precision by the voluntary choir of the church, numbering fifty voices. The Rev. Newman Hall preached to a congregation which completely filled every part of the vast edifice.

HARVEST Thanksgiving Services were celebrated at St. Mary's, Vincent Square, Westminster, on Sunday the 7th ult., when the music at matins included Garrett's Service in D, Barnby's Anthem, "O Lord, how manifold," and at the offertory the latter composer's "Blessed be the man." At evensong the Service was Dr. Stainer's in A, and the Anthem, Dr. Steggall's "Praised be the Lord." The music throughout was excellently rendered by the well-trained choir. The church was tastefully decorated, and attended by a large congregation.

A SUCCESSFUL Concert was given, under the direction of Mr. Stedman, on the 24th ult., at the Birkbeck Institution, the vocalists being Madame Worrell-Duval, Miss Saïdie Singleton, Madame Osborne Williams, Mr. Stedman, and Mr. George Fox. Violin, M. Victor Buziau; harmonium, Mr. H. M. Higgs; pianoforte, Mr. Osborne Williams and Mr. Henry Parker. The various items in the programme gave great satisfaction to a crowded and enthusiastic audience.

THE first of the series of Classical Musical Evenings, under the direction of Mr. J. S. Shedlock, took place at the Hall, Archer Street, on the 24th ult., before a large audience. The programme, which was selected chiefly from the works of Mendelssohn, gave much satisfaction. The vocalists were Miss Jessie Royd and Mr. Ranalow; instrumentalists, Herr Weiner, Herr Lutgen, Mr. E. H. Birch, and Mr. J. S. Shedlock.

LADY JENKINSON has forwarded us a copy of the address which she delivered to the students of the Royal Academy of Music, on her founding the Thalberg Scholarship in that Institution. As she is anxious to dispose of this appeal to the many admirers of Thalberg's playing, for the further benefit of the scholarship, we willingly give publicity to her intention, with our best wishes for her success in so laudable an undertaking.

MR. C. HARFORD LLOYD, Mus.B., Organist of Gloucester Cathedral, has been appointed to the Conductorship of the Gloucester Choral Society, *vice* Mr. John Hunt, resigned; Mr. Hunt, however, retaining his previous post of Choirmaster. The assistance of the Gloucester Orchestral Association has been secured for all the Society's concerts; and practice has commenced with Bach's "Christmas Oratorio" and Handel's "Solomon."

WE have much pleasure in calling attention to a highly finished portrait of the late Mdlle. Titens (lithographed and published by Maclure and Macdonald), in which the features and expression of the lamented vocalist have been most happily caught. As a souvenir of this accomplished artist, it should be possessed by all lovers not only of the lyrical drama, but of music itself.

WE believe that a series of monthly Orchestral Concerts on a large scale will take place in St. James's Hall next year, beginning in January or February, and lasting till the end of the season. The band will number ninety performers under Mr. Weist Hill, and the programmes will embrace, besides great standard works, an unusual proportion of unfamiliar compositions.

MR. HEATHCOTE LONG has presented the Royal Academy of Music with a prize of ten guineas for piano-forte playing, to be competed for by male students at the end of each academical year, in July.

THE Saturday Popular Organ Recitals at the Bow and Bromley Institute commenced on the 29th September, with a well-selected and highly attractive programme.

WE understand that the Council of Trinity College, London, have lately decided to throw open its higher musical examinations to women. The first examination under the new statutes will take place early next year.

MR. MAPLESON announces a short series of performances of Italian Opera at Her Majesty's Theatre, to commence on the 5th inst. There is also a rumour that this will be succeeded by a season of Operas in English.

BACH's Cantata, "My spirit was in heaviness," will be sung with orchestral accompaniment at St. Anne's Church, Soho, every Friday evening during Advent.

ERRATUM.—In our *Special Correspondent's* notice of the *Leeds Festival*, last month, he was made to speak of the "dogmatic" character of Dr. Macfarren's new oratorio. For "dogmatic" read "dramatic."

REVIEWS.

Beethoven's Leben, von Ludwig Nohl. 4 vols. Leipzig, 1867-77. [Ernst Julius Günther.]

To write a genuine art-biography is no easy matter. It requires on the part of its author a variety of qualities such as are rarely to be met with combined in one person. He should possess, and that in a high degree, the special capacities of the historian, the psychologist, and the antiquarian, and, above all, he should be himself an artist born. In attempting to solve this problem, he should not content himself with introducing his hero to the reader, during different stages of his career, in a series, so to speak, of photographic portraits; but, by living his life over again, as it were, he should be able to reproduce it before our eyes in a progressive picture at once plastic and sympathetic. Hence writing biography is in itself an art, as yet young and imperfectly understood; and hence also the fact that out of a multitude of so-called biographies of great artists but few may be selected as being worthy of the name. Dealing as we are in the present instance with the life of the mightiest musical genius which the world has ever seen, we are entitled to measure the work of him who would make himself the interpreter of such a life by the highest standard of excellence, to expect him to be endowed with all those rare qualities which we have found to be essential to the art-biographer.

Nor does Herr Nohl enter upon his task with a light heart, or insensible to the responsibilities attaching to it, and we can sympathise with him when, after concluding the first volume of his work, the author finds himself almost overwhelmed by the magnitude of his undertaking and the profusion of material by which his eager research had been rewarded. He says in his preface to the second volume, "In spite of the by no means limited sphere of my investigations, and notwithstanding also the earnest labour of several years, I should not have had the courage to present my work, as completed, to the public, had I not gradually, through the work itself, gained the conviction that at the present moment it is as impossible to write a thoroughly exhaustive biography of the master as it is to form, as yet, a conclusive opinion upon his importance as an artist." There can be no doubt as to the correctness of this conclusion, and in this sense, then, we must regard the four good-sized volumes into which Herr Nohl has nevertheless contrived to expand his "Life of Beethoven." Herr Nohl's ability as a music-historian is too well known to require special acknowledgment on our part. He is untiring in his research, judicious in sifting his material, ingenious in his combinations. Moreover, his fertility as a writer is unmatched, even in much-writing Germany; and it is in this fact, we venture to think, that the weak points in his armour may be traced. His "Life of Mozart," which preceded the opening volume of the present biography by some years, although a congenial work with a distinctive merit of its own, came yet with something like an anti-climax closely upon the publication of the masterly biography of the same composer from the

pen of Otto Jahn. In the compilation of his "Beethoven" Herr Nohl had to encounter no such formidable rival. For, whatever may be the merits of such works on the life of the great master as those by Marx, Schindler, Lenz, Ullrich, and others, they are not to be compared, in comprehensiveness of design and original research, with the work now before us. The antagonist Herr Nohl ought to combat—and if he has tried to do so in this instance he has not succeeded—is a certain profuseness, or rather diffuseness, of style, which in a work of such intrinsic magnitude as the present ceases to be a mannerism and becomes a positive fault. Already in his "Mozart" this tendency to over-elaboration had been apparent; it has become considerably developed since in his "Beethoven." To quote but one example in illustration of our remarks. In the opening chapter of the book the author treats in twenty-one pages of the specific qualities of the Teutonic character, with especial regard to those tribes of the nation appertaining to the Lower Rhine (that part of the Fatherland where Beethoven was born), while on page 70 we arrive at an introduction to the great composer's more immediate ancestors. But, apart from this certainly somewhat unnecessarily lengthy introduction, the work suffers throughout by the author's constant aberrations from his theme in elaborate treatises on subjects which are but loosely connected with it, or in glowing descriptions of scenery, which may serve to attract the general reader, but which, in their volubility, only retard the literary development of a biography which, according to its author's own showing, it is as yet "impossible to exhaust." If we have one more fault to find, it is with a certain obtuseness of the author's individuality, as manifested in his æsthetic interpretation of the works of his hero, a characteristic which, however, he shares in common with a good many executive artists of the modern German school.

Having said so much in modification of our admiration of the laborious work which Herr Nohl has just completed, nothing but praise remains to be bestowed upon the great merits which otherwise it undoubtedly possesses. With an industry truly marvellous the author of "Beethoven's Leben" has collected the scattered materials to his biographical picture, and, by subjecting them to a criticism at once ingenious and exhaustive, has succeeded in correcting many erroneous views hitherto prevalent as to certain phases in the career of the great composer, in clearing up many doubtful points, and, finally, in adding a great deal which is entirely new and interesting. The limited space of our reviews does not permit us to enter in detail upon the contents of the volumes before us; nor would our readers be greatly assisted in forming an independent opinion on a work of such dimensions were we to offer a translation of some isolated extracts. We must confine ourselves to naming the headings of each of the four volumes into which the biography is divided. The first of these is entitled "Beethoven's Youth," and comprises the years 1770-1792, being subdivided into three books. In the second volume the author treats, again in three books, of "Beethoven's Manhood," which period is placed between the years 1793 and 1814. The third and fourth volumes really only form one, but are separately headed, namely—vol. iii., "The Last Twelve Years, 1815-1827," and vol. iiia. (oddly enough!), "The Last Twelve Years, 1823-1827" (*sic*). Interesting in the highest degree to the student, not only of Beethoven, but of art-history in general, are copious notes, references, and extracts, conveniently placed at the end of each volume by way of appendix, and which in themselves furnish the most conclusive evidence of the extent and thoroughness of Herr Nohl's preliminary research. The warm enthusiasm which the author displays in his analysis of the more important works of his hero, if it occasionally leads him to the employment of language somewhat hazy and mysterious, is nevertheless well calculated to impart to the mind of the reader a sense of the divine workings of genius; nor can we, after having perused it, lay the book aside without feeling that we have approached one step nearer in the sympathetic appreciation of the individuality of the great composer of whom it treats. If, nevertheless, we venture to question whether Herr Nohl's "Life of Beethoven" will

be added to the very limited number of standard biographies which the world possesses of its great men; our opinion only coincides with the author's own modest estimation of the relative possibilities of his work. Several generations to come must yet join hands with the present before we can span that mighty oak which has produced such branches as the Symphony in C minor and the "Ninth."

Grundlage und Aufgabe des allgemeinen Patronat-Vereins, &c. Von Hans von Wolzogen. [Chemnitz: E. Schmeitzner; London: F. Wohlaue.]

THE author of this pamphlet is one of the most enthusiastic supporters of the cause of Herr Wagner, and of the "Society of Patrons" formed with the object of aiding the projected periodical performances at the National Theatre at Bayreuth. On some fifty pages Herr von Wolzogen gives an account of the reasons which have led to the formation of the Society in question, and points out its mission in the future. Those who take an interest in the progress of the Wagner movement in Germany ought to make themselves acquainted with the contents of this latest addition to the already voluminous Wagner literature, the net receipts of which will go to the general Bayreuth fund.

Novello's Music Primers. Edited by Dr. Stainer.
The Art of Pianoforte-playing. Ernst Pauer.
The Organ. John Stainer.
The Rudiments of Music. W. H. Cummings.
The Elements of the Beautiful in Music. Ernst Pauer.

[Novello, Ewer and Co.]

THE system of teaching music in all its branches has wonderfully improved within the last few years. Masters are no longer content to use manuals whose sole merit is that they cleverly avoid an explanation of difficulties; and, what is still better, pupils themselves demand a superior sort of lesson-book. Considering the immense number of pianoforte-tutors which already exist, it may be thought an entirely useless task to issue any more. But the merit of an educational work must be the test by which the necessity for its issue is to be determined. If it is absolutely without worth, the publisher as well as the author deserves blame for flooding the market with waste-paper. If, however, it shows great merit, no apology is needed for its publication, however large may be the array of its fore-runners. We do not think a better man could have been found to lay down the important first principles of pianoforte-playing than Ernst Pauer. As a skilful and brilliant performer he has long been recognised, and as a teacher it is generally admitted he has few, if any, rivals. It is evident from the first to the last page of the primer before us that the work contains the results of long experience and much thought, stated in concise and pleasant language. Higher praise than this it would be difficult to bestow. The arrangement of the matter is excellent. The pupil is told how to sit at the instrument, how to hold his hands, and *why* they should be so held. Then the process of *touch* is ingeniously analysed, and exercises are given both in the *legato* and *staccato* style. The chapter on technical execution is divided into the following heads: Scales, Shakes, Chords, Tremolo passages, Double notes, Octaves. An ample supply of exercises is given under each head. The scales, both major and minor, are given in octaves, thirds, sixths, and tenths. We were specially pleased to find the more modern form of the minor scales (that is, with the augmented second between the sixth and seventh, both in ascending and descending) written out in full and fingered (p. 30). If we mistake not, this will be a special boon to a large number of students. The exercises on the shake are admirable, and are interspersed with the most useful advice and hints. The subject of chords is subdivided into "firm chords" and "arpeggio chords," and illustrated by some half-dozen pages of apt quotations from the works of classical writers. After a few remarks on part-playing, ornaments and graces are exhaustively explained (pp. 61 and 69). The thoughtful advice given on the use of the pedals (p. 63) will be most

valuable alike to teachers and pupils; the same may safely be said of the capital exposition of the true principles of fingering given on pp. 64 and 65. Among the hints on practising (p. 66) are many which we are tempted to quote, but where so much is well said on such a variety of useful and interesting subjects, as for example on "ordinary faults in a performance," "reading at sight," "classification of composers, their styles and schools," &c., we can only recommend our readers to spare our space by looking into the work for themselves. As an appendix, a delightful sketch of the history of the pianoforte is given, and also a copious vocabulary of musical terms. Probably the page devoted to "the order in which the sonatas of our classical masters should be studied" (p. 73), will be found one of the most useful sources of information in the primer. On the whole, we have seldom seen a more useful or cheaper work. It is capitally printed, and though large enough to stand on an ordinary pianoforte-desk, it is by no means cumbersome when held in the hand as a textbook for classes.

Dr. Stainer's Organ Primer is not only elementary, but contains information and advice which, if properly carried out, will greatly assist the student to become, if his natural abilities will allow, a performer of sound taste and of the highest mechanical excellence. Of course, it is to be expected that Dr. Stainer would direct his students towards the highest standard, and the following extracts from the preface will show the line on which the work is based: "There are two ways in which time may be devoted to the practice of a musical instrument. The first and most common is to avoid the difficulties which present themselves, and to be content with mastering just so much of the art of playing as will afford a little amusement; the other is to face at once the special difficulties of the instrument and persevere until they are surmounted. By the former a player cannot possibly rise above a very mediocre standard, and his performance will never receive higher praise than that of being called tolerable; but by the latter the highest excellence will be within reach, and the student will only be limited in its attainment by the amount of natural talents with which he may be endowed." We think Dr. Stainer may be credited at the outset with originality in his short sketch of the history of the organ. The first paragraph contains the pith of many subsequent pages, and deserves quotation. "The history of the organ is nothing more than a narrative of the efforts made by men to bring under the control of one performer a large number of instruments called flutes." The author then gives a number of interesting sketches from ancient sources, especially on page 11, where two organists who are playing on one instrument are looking reproachfully at the four blowers, who are actively engaged, and probably producing a very uneven supply of wind for the organ. We will pass over the pages which are taken up with the construction of the instrument and the history of many valuable improvements made in organ-building, but we have no doubt this part will be read with care and profit by many who, though good performers, have seen but little of the internal working of their instrument. A most useful chapter too is the one explaining the nature and peculiarities of the different stops and their proper combinations; also on the use and abuse of the swell pedal. But space will not permit us to dwell on this part of the work. Now for the practical part. Dr. Stainer expects his students to have a fair knowledge of the groundwork of piano-playing at the outset, and most teachers will see the advantage of this, for never has this fact been more necessary than at the present time, when so much music of the pianoforte character is played on the organ. Since the invention of the pneumatic valve the keys of the organ can be made as light as those of a pianoforte, and therefore it can no longer be urged that it is injurious to a pianist to practise on the organ. Indeed, it is quite the reverse; really fine piano-playing is now nearly identical with that of organ-playing. Now follows the method of *striking* the pedals, illustrated by instructive, though not too artistic, engravings, which show the student clearly how to obtain a good pedal "touch," and also a useful method for finding the required note, of course without looking for it. One of the most

ANTHEM FOR ADVENT AND GENERAL USE.

Isaiah li. 4—6.

ARTHUR SULLIVAN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Moderato.

VOICES.

ORGAN.
♩ = 116.
Gt. Diap.

TENORS AND BASSES. *mf*

Heark-en un-to me, my peo-ple; and give ear un-to me, O my na-tion;

for a law shall pro-ceed from me, and I will make my judgment to rest for a

CHORUS. TREBLE.

CHORUS. ALTO. Heark-en un-to me, my peo-ple;

CHORUS. TENOR. (8ve. lower).

CHORUS. BASS. Heark-en un-to

light of the peo-ple. Heark - - en un - to me, my

cres.

The score is written for voices, organ, and chorus. It begins with a 'Moderato' tempo marking. The organ part is in G major, using the Great Diapason register, with a tempo of 116 beats per minute. The vocal parts (Tenors and Basses) enter with the lyrics 'Heark-en un-to me, my peo-ple; and give ear un-to me, O my na-tion;'. The organ provides harmonic support. The chorus enters with the lyrics 'Heark-en un-to me, my peo-ple;'. The score continues with the lyrics 'for a law shall pro-ceed from me, and I will make my judgment to rest for a light of the peo-ple. Heark - - en un - to me, my'. The organ part includes a crescendo marking ('cres.').

and give ear un-to me, O my na-tion; for a law shall pro-ceed from me, and

Hear-en un-to me, my na-tion; for a law shall proceed from me, and

me, my peo-ple, O my na-tion; for a law shall proceed from me, and

peo-ple; give ear un-to me, O my na-tion; for a law shall proceed from me, and

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

I will make my judg-ment to rest for a light, my judg-ment to rest for a

light of the peo-ple. My right-eousness is near; my sal-va-tion is gone forth,

light of the peo-ple.

light of the peo-ple.

light of the peo-ple.

and mine arms shall judge the peo - ple;

My righteousness is near; my sal - va - tion is gone

the isles . . . shall wait up-on

the isles shall wait up-on

the isles shall wait up-on

forth, and mine arms shall judge the peo - ple; the isles shall wait up-on

me, and on mine arm shall they trust. . . . Heark - en un-to

me, and on mine arm shall they trust. . . . Heark - en un-to

me, and on mine arm shall they trust. . . . Hearken un-to me, my

me, and on mine arm shall they trust. . . . Hearken un-to me, my

Ped.

me, and give ear un-to me, give ear un-to me, O my na - tion;
 me, and give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion;
 peo - ple; give ear un-to me, give ear un-to me, O my na - tion; *Gt. Diap.
 & Flute.*
Sw.
Ped.

pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my
pp for a law shall pro-ceed from me, and I will make my

sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
sempre pp *rall.*
 judg-ment to rest for a light of the peo - ple.
Sw.
pp *rall.*

Andante. *TREBLES. Unison.*

Andante. $\text{♩} = 80.$ *Ch.* Lift up your eyes to the heav'ns, and

p *Swell.*

look up-on the earth be-neath, and look up-on the earth be -

cres. *dim.* *Ped.*

BASS SOLO.

- neath. For the heav'n shall van- ish a - way like smoke, and the

Sw. *p* *Ch.*

earth shall wax old as a gar - ment, and they that dwell there -

Sw.

- in shall die in like man-ner, shall die in like man - ner.

But my sal - va - tion shall be . . . for e - ver, shall be . . . for e - ver,

ALTO.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

TENOR (Sve. lower).

But my sal - va - tion shall be for e - ver, shall be for e - ver,

BASS.

But my sal - va - tion shall be for e - ver, shall be for e - ver,

Allegro vivace. ♩ = 120.

f *Gt.*

Ped.

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

and my righ - teousness shall not be a - bo - lish - ed, shall not be . . a -

- bo - lish - ed. But my sal - va - tion shall be . . . for . . e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, shall

- bo - lish - ed. But my sal - va - tion shall be for e - ver, for

- bo - lish - ed, But my sal - va - tion shall be for e - ver, shall

be . . for e - ver, and my righ-teous-ness shall not be a -

be for e - ver, and my righ-teous-ness shall not . . be a -

e - ver, and my righ-teous-ness shall not be a - bo - - - lish'd, shall

be for e - ver, and my righ-teous-ness

- bo - - - lish-ed, my righ - - - teous-ness shall . . . not be a -

- bo - lish - ed, my righ - - - teous - ness shall not be a -

not be a - bo - lish'd, my righ - - - teous - ness shall not be a -

shall not be a - bo - lish'd, my righ - - - teous-ness shall not

- bo - lish - ed, . . shall not be a - bo - lish - ed.

- bo - lish - ed, . . shall not be a - bo - lish - ed, my sal -

- bo - lish - ed, shall not be a - bo - lish - ed, my sal - va - tion shall

be a - bo - lish'd, shall not be a - bo - lish - ed,

my sal - va - tion shall be . . for e - ver, shall be for e -
va - tion shall be . . for e - - - ver, shall be for e -
be . . for e - ver, for e - - - ver, shall be for e -
my sal - va - tion shall be . . for e - ver, for e -
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
- ver, for e - - - ver, for e - ver,
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.
for e - ver, for e - - - ver.

f

(8)

important distinctions in the arrangement of the primer is that the pupil is expected to practise pedalling with alternate toes for a considerable time before the *heels* are used; in fact, the heeling of the pedals is thrown back quite late in the book. This is an important feature, and will we think be appreciated by many. There is an abundance of exercises for the manuals as well as for the pedals, and all have some particular end in view. Then follow exercises for obtaining independence between hands and feet, and young organ-students of the present time may be congratulated upon having material, not only suitable to their digestive capacity, but also agreeable to their taste. These exercises are all in the form of duets or trios. Among those which are most helpful are some for the left hand and pedals. There is nothing original in the fingering for the execution of the *legato* style, but the exercises are good and sufficiently numerous. We have next some very useful hints as to the playing of chorals or hymn-tunes; and Bach's dignified and lovely harmonies will doubtless be enjoyed by many a lover of this most lovable style of music. We must be allowed to make a few quotations from the concluding remarks on expression: "The organ may be said to be deficient, as an instrument, in two respects: the player cannot vary his tone by the character or force of his touch (as on the pianoforte), nor can he glide from one note to another (as on the violin). It is evident therefore that the organist who wishes to play with proper expression of feeling is chiefly dependent on (1) the art of phrasing, (2) the contrast between *legato* and *staccato* style, (3) the use of the swell pedal, (4) the selection of the stops. The first and second of these sources of expression are but rarely mastered, they may indeed be looked upon as the test of the *musicianship* of an organist. To phrase properly a player must possess not only knowledge but taste; the intentions and meaning of a composer must first be duly appreciated intellectually, and then practically brought out, care being taken to avoid on the one hand a *weak* performance caused by an insufficiently broad *outline*, and on the other hand an *exaggerated* reading caused by bringing the peculiarities of the composer (or the composer and player mixed) into undue prominence. In the former case the attentive hearer traces too little of the spirit of the author; in the latter too much of the egotism of the player." Dr. Stainer's remarks on *fugue-playing* will carry great weight with them, and must be quoted here. "In playing fugues or other pieces not calling forth the minutest details of expression, care must be taken that the general rendering is broad and dignified. The grandeur or beauty of a fugue consists in the fact that it is constructed so as to be of constantly increasing interest from beginning to end. Several important considerations present themselves if this be borne in mind. First, the full power of the instrument should be judiciously reserved for the climax (probably the *stretto*); and, although the enunciation of the subject should not be soft or weak, enough power should be kept in hand to enable the player to add to the strength from time to time. It need hardly be pointed out that nothing but a most vicious taste could suggest the giving out of a fugue-subject on a *Tuba mirabilis* or any other 'fancy' stop. Next, it is certain that if the interest of the fugue is to go on increasing, the *episodes* (those portions of a fugue which do not actually include the working-out of the subject) must not be severed from the context by being played on a different manual, or with strongly contrasted quality of tone. The notion that a fugue is made more interesting by suddenly skipping from the great organ in order to play an episode on the swell manual (with much pumping) cannot be too strongly condemned. Thus to cut a slice out of the middle of the work completely destroys its unity of purpose. It sometimes may happen that the episodes require greater power and vigour of style to keep them up to the level of the fugue. Although these remarks apply to the majority of fugues, the reader is of course aware that there are many others of so calm and melodious a character as to require special treatment, such, for example, as the beautiful 'short' Fugue in E minor by Bach. Mendelssohn's Fugue in G major is by some organists brought to a *pianissimo* ending; in this and many other cases the student will have to exercise his

judgment." We have now five short original pieces by the author of the Primer, intended to represent different styles of organ music. These pieces are most undoubtedly charming compositions, and good specimens of melodious contrapuntal writing. They will be frequently played by those who consider themselves not only students of, but professors on, the king of instruments. We hear many complaints of the secular style of voluntaries which are becoming so popular nowadays. Does it never strike these excellent people that real organ music is very scarce when compared with the quantity written for other instruments? And would not the author of the work under review be helping the good cause by assisting Mr. H. Smart and many others in their laudable exertions to supply good and moderately difficult music for the instrument which above all others is most intimately associated with divine worship? That this little book is a great acquisition there is not the slightest doubt, and its popularity is a foregone conclusion.

An attempt to teach the Rudiments of Music will prove to any one who undertakes it how difficult it often is to explain to others facts with which we are ourselves most familiar. When reading some of the innumerable explanations of musical notation, which are everywhere found, our sympathies are always entirely with the author in his efforts to make the system intelligible to beginners, but it must be generally admitted we too often feel that he has completely failed in carrying out his object. Mr. Cummings has, however, not laid himself open to a charge of this kind. He evidently possesses the unusual combination of sympathy with the doubts and difficulties of beginners, coupled with an excellent method of stating what he has to say in easy language. By making the nature and use of lines and spaces quite clear *before* placing any notes upon them, he has succeeded in halving the labour of teachers. It may strike us as strange that, in a Primer on the Rudiments of Music, we should get as far as the end of the fifteenth page without any mention whatever of a *note*; but, on consideration, we believe Mr. Cummings has insured the success of his teaching by adopting this course. As far as we can see, it would be impossible to place the principles of notation before children in a better form than he has here done. In chapter ii. he has most wisely given the German system of naming notes as well as the English and French; and teachers will find, if they only have the courage to adopt it, that their pupils will master it in half the time required for the nonsense-names now current. In chapter iii. the account of bars, accent, and beating of time is all that could be desired. Equally clear is our author in his explanation of time-signatures; and all musicians, whether teachers or not, will hope that he will "go in and win" in his attack on the absurd signs C and C♯. The musical illustrations of syncopation, ties, &c., in chapter v., make the account given thoroughly intelligible to the youngest child. In the matter of intervals (chapter vi.) the German and English systems have been ingeniously made to support and explain one another. Chapter vii. is devoted to scales and key signatures, and will be found as well written and lucid as the preceding portion. In the final chapter (viii.) all sorts of useful "odds and ends" are brought into order and explained. The work is very complete, and so well suited to young beginners that it is eminently calculated to supply a want very widely felt. A few interesting footnotes here and there prove that Mr. Cummings is as well up in the historical side of his subject as the practical.

To the reader who is an enthusiastic lover of music, Mr. Pauer's "Elements of the Beautiful in Music" will afford many hours of genuine pleasure. But the musical student who wants to be taught as well as to be pleased will find underlying this interesting and well-written treatise a deep current of genuine philosophical thought, which, if he will dig it out, will prove to be of the utmost value as an ingredient of his musical education. It has been said that the more you intellectualise art—that is, bring it into the realm of science by formulating its principles—the more will it lose its grasp on the feelings and emotions. There may be some truth in this; it is no

doubt possible to so far sharpen our analytical powers as to learn to take more pleasure in the intellectual than the æsthetical side of art, and it will not be denied that such a result in the domain of music would be most undesirable. But still a trained musician has naturally and justly some contempt for those who *only* obtain emotional pleasure in music, who cannot give any reason why they like it, who like it only as they like the smell of a rose. This sort of appreciation of music is exemplified by those numerous ladies who at the Crystal Palace concerts are seen to knit half an anti-macassar during a Symphony by Beethoven or Schubert; the rapidity of their fingers almost suggesting that sundry pairs of kid gloves are dependent upon the result of a certain number of stitches being completed before the close of the last bar of the Coda. But there is a medium which, in this matter more than in any other, is entitled to be called a *happy* medium. Without ignoring the construction of a composition, the properly balanced mind will allow itself to revel in the less tangible realm of the emotional and ideal. Those who desire to have the pleasure of turning a lantern, as it were, into their own mind, and seeing displayed before them the processes by which a piece of music really gives them pleasure, will find in this Primer food for most interesting thought.

Magnificat and Nunc dimittis in A. Composed for the Festival of the Sion College Choral Union, by George C. Martin, Sub-Organist of St. Paul's Cathedral.

[Novello, Ewer and Co.]

THE Sub-Organist of St. Paul's, it may be remembered, created a very favourable impression by his admirable Evening Service in C, performed with full orchestral accompaniments on the last Dedication Festival in the Cathedral. Though different in design to that work, the composition now under notice exhibits the same freedom of writing and genuine appreciation of the full meaning of the words. The voice parts are by no means difficult, yet are full of melody; the organ part is well written and most effective. By the publication of this Service, one more is added to the list of excellent canticles for Festival use which Choral Associations are instrumental in producing. We shall be very much surprised if Mr. Martin does not take a high position as a Church composer; the evidences of his ability are indubitable.

It is a good thing to give thanks. Anthem composed for the Festival of the Sion College Choral Union, by Joseph Barnby, Precentor of Eton.

[Novello, Ewer and Co.]

A SUCCESSFUL rendering of this anthem will require a considerable amount of individual strength and independence of the voice parts, especially in the last movement. But, nevertheless, the work is well within the reach of Choral Unions, and no doubt will be highly appreciated by them. The opening movement is very bright and joyful; the second portion, "The righteous shall flourish," is smooth and most melodious, and stands out in good contrast to what has gone before. The final chorus opens with a very original subject, cleverly treated in the fugue style; this is followed by some very bold transitions, after which a fine pedal-point of sixteen bars leads admirably into a choral set to a doxology. By the introduction of breath-marks, Mr. Barnby has saved much labour at rehearsals, for which choirmasters will be grateful. There can be no doubt that this latest work of Mr. Barnby will do more than sustain his high reputation.

Alexander Balus. An Oratorio, composed in the year 1747, by G. F. Handel. Edited, and the Pianoforte accompaniment revised from that of the German Handel Society, by Ebenezer Prout. [Novello, Ewer and Co.]

THE place of the English "Handel Society," by the exertions of which, many years ago, some of the most popular works of this composer were issued, seems likely to be supplied by Messrs. Novello; for, rather to create a taste than to supply a desire for his lesser known compositions, we are constantly receiving from this firm Oratorios which, although thoroughly representative of the style of

Handel, have scarcely ever been heard of by the present generation. "Alexander Balus" was first performed at Covent Garden in 1748, and it is recorded that it was given three times; but the genius of the composer was so prolific that "Joshua," which was written in a month, was also played during the same season, so that it becomes difficult to say what amount of success was achieved on the production of many of his works. Dr. Chrysander mentions that after the first representation of "Alexander Balus," Handel made several alterations in the music; but Mr. Ebenezer Prout, in his preface to the edition before us, says that as these alterations seem to have been chiefly for the convenience of the singers, it has been thought advisable to give the work as far as possible in its original shape. The music in this Oratorio will surprise those who were previously unacquainted with the composition; for not only are many of the choruses extremely fine, but several of the solos are remarkable for purity of melody and applicability to the words. It is almost needless to say that the work is well edited and clearly printed.

The Flying Dutchman. A Romantic Opera, in Three Acts, composed by Richard Wagner. Edited by Berthold Tours. The English version by the Rev. J. Troutbeck. [Novello, Ewer and Co.]

BUT a very short time ago it would have been hazardous to predict that "Der fliegende Holländer"—a work which was known to shadow forth what was absurdly termed the "music of the future"—would ever become popular in England. A certain amount of curiosity was felt by the few people who were present at the first representation of the Opera in this country at Drury Lane Theatre, when Mdlle. Irma di Murska played *Senta* and Mr. Santley the Dutchman, but the public had been well warned against admitting the theories of the revolutionary Wagner, and it was not likely that the fashionable frequenters of the Italian Opera would come and judge for themselves. When, however, Mr. Carl Rosa presented the "Flying Dutchman," translated into English, to a mixed audience, the attraction of the work was so great that seats were booked in advance for each performance, and money was actually turned from the doors nightly. From this time the music has been gradually making its way; and, notwithstanding the fact that Operas embodying the more matured theories of Wagner have been constantly played, the "Flying Dutchman" still maintains its position in public estimation. That this position will be materially strengthened by the issue of the excellent edition of the work now before us there can be no doubt; for the care and judgment which have been brought to bear upon the minutest details, by the translator of the words and the editor of the music, are apparent throughout. The indications of the score are so numerous as to convey a very good idea of the principal points of the instrumentation; and in every respect, both as a handbook at the Opera-house and an edition for the drawing-room, it will prove invaluable.

Music in the House. By John Hullah, LL.D. [Macmillan and Co.]

CERTAINLY the author of this elegant little volume has done a great deal to spread a knowledge of music both in and out of "the house;" and in continuation of this "Art at home" Series no person could have been better selected therefore to treat of the most intellectual and refining of those arts especially adaptable to the domestic circle. Dr. Hullah says that "for a hearing of the Oratorio, the Opera, the Orchestral Symphony, the out-of-door search is inevitable. Few even of our noblest dwellings have rooms wherein the executants of such works could be accommodated, or the perfect execution of them appreciated. But, given competent performers, the instrumental concerted piece, the pianoforte solo, the song not requiring orchestral accompaniment, can be better heard and is likely to be better understood in a drawing-room of average capacity than in a modern 'hall' calculated to give effect to the combined efforts of three or four hundred performers." This is of course very true; but to those

whose means will not allow them to purchase expensive pictures a few well-executed engravings of original works recall most pleasurable recollections in a room; and on the same principle, in these days of cheap music, may we reproduce in our house miniature representations of those great compositions which have so frequently delighted us out of it. How often have we heard the very works mentioned by the author of this volume as unsuited for home representation given in a drawing-room, with merely a pianoforte accompaniment; and how much solid pleasure has been afforded, even to trained musicians, by such performances. In passing through this volume, we seem to be sitting by the side of a thoroughly accomplished artist, who is ready and willing to talk with us upon music in a manner we can all understand, and to sympathise with all the difficulties which stand in our way of introducing it in its most intellectual aspect into our homes. Without a tinge of pedantry, he gives us just enough of the history of the art as he finds necessary for his purpose; and if occasionally we are warned off attempting the practice of certain compositions, he furnishes us with a very sufficient reason for his advice. For instance, in speaking of the male "countertenor" voice, he frankly states that, although its compass is almost the same as that of the deep female voice, the "difference in quality of the two voices presents an impediment to their employment on the same music." Some "equal voice" glees, he says, have been recently rearranged with a view to their being sung by a mixed choir (soprano, contralto, tenor, and bass), but that "it must be admitted they lose much of their effect when so performed." Of course this fact shuts out from us many of the old glees, if we wish to sing them as their composers intended; but the modern "part-song" more than supplies us with an equivalent for their loss. As our author says, the real credit of the introduction of this fine species of composition "must be awarded to the Germans, who, in their 'war of liberation,' employed it as a potent means for raising and maintaining patriotic fervour. Weber's settings of Körner's lyrics are some amongst the earliest and best of these soul-stirring effusions. They are all for male voices, in 'close harmony,' the parts shoulder to shoulder, as those who sang them would have stood to receive a charge of cavalry; short, clear, outspoken utterances, and simple enough to be learnt by heart, and sung without books, on the march, or round the table." The number of such works, both for mixed and male choirs, has now so enormously multiplied that the most exacting and skilful body of amateur vocalists need be at no loss for material upon which to exercise their talents; and Dr. Hullah mentions many composers who have contributed largely the finest specimens of part-music suitable for our domestic libraries. We are glad to see the observations about what is termed the "paucity of contraltos." The real truth is that the ladies like to sing "first parts" without any reference to the quality of voice they may happen to possess; and, as our author says "to this day the performance of a contralto or 'second' part is regarded, how ignorantly and foolishly every musician knows, as requiring less skill than that of a soprano." In proof of this we recollect a young singer with a low voice who declared to us that she was "not going to sing second to anybody," and who consequently, when choral music was going on, either became a listener or attempted the execution of a part entirely out of her compass. There can be no question that the recent fashion of ladies studying instruments so long considered "unfeminine" will be the commencement of an entire revolution in the performance of music "in the house." "There is an Oxford tradition," says Dr. Hullah, "that at an amateur concert about the year 1827 the performance of the first male pianist that had been seen in that university was rewarded with a storm of hisses. The pianoforte was then regarded as essentially a woman's instrument." Here is undeniable proof that custom becomes a tyrant to intellectual progress; and it is the duty therefore of all ladies who can think for themselves to aid the movement now inaugurated, and show us that domestic instrumental music for stringed instruments can be cultivated to perfection in families without the aid of kind brothers or condescending male friends.

The Parochial Psalter, Pointed for Chanting. By Alexander S. Cooper. [Weekes and Co.]

THE title-page says that this Psalter is pointed "upon a new and simple system." We turn over two pages, and the author says in his preface "the work does not lay claim to any great originality or ingenuity." We confess that we are puzzled as to how these two statements can be harmonised. How can pointing be on a *new system*, and yet not be original? If it is not original it certainly cannot be new; and if it claims to be new, it clearly by doing so claims the credit of originality. Of the two statements, we think the one in the author's preface is the nearer to the truth. We have to blame Mr. Cooper for not being even less original than he is, because he directs a slight stress on the accented syllable of recitation, whereas the best authorities have long utterly condemned the *emphasis* as being neither required by words nor music. For example the stress is directed to be made in Psalm lxxviii. 9, on the last syllable of the word "faileth." Does Mr. Cooper seriously think a good reader would say, "My sight faileth?" or, to take a few examples, "Dost thou show wonders?" or, "The singers also, and trumpeters?" or "loving-kindness?"

A Dream. (Ein Traum.) For the Pianoforte; by Aug. Moosmair. [Simpson and Co.]

As the name of this composer is new to us, we regret that we have not made his acquaintance through the medium of a piece of somewhat higher class than that before us. They say that dreams are seldom worth relating, and it appears to us that Mr. Moosmair's musical vision is scarcely any exception to the rule. An exceedingly commonplace subject, with an accompaniment devoid of any novelty in character, such as we have presented to us in this "Dream," can hardly provoke any severely adverse criticism, especially as there is a gracefulness in the passages which must always command respect; and when we say, therefore, that the composition offends not by any violation of grammatical law, we have no doubt given as much praise as the author could possibly anticipate.

Un Moment de Joie. Souvenir pour Piano; par Felix Otto Dessoff. [W. G. Hallifax and Co.]

THIS graceful little sketch, marked "Allegretto con espressione," is scarcely perhaps sufficiently joyful to justify its title, but it is in every respect a thoroughly musician-like trifle. The opening theme appears to us a little too much harmonised, considering its simple character; but one great merit in the piece is that when the composer has said what he has to say he leaves off. We have so much over-elaboration in many of our "drawing-room" compositions that we gladly welcome a *Bagatelle* which does not profess to be anything else.

In our Boat. Song; with Violin or Violoncello and Pianoforte accompaniment. Poetry by Miss Muloch. Composed by A. C. Mackenzie. [Novello, Ewer and Co.]

It is assuredly unusual to publish an accompaniment for a violin or violoncello, but Mr. Mackenzie has so carefully written this part for each instrument that it is difficult to say upon which it would be the more effective. The song is extremely melodious, and the accompaniment in good keeping with the character of the words, some points of imitation materially increasing the interest of the composition, without being unduly obtrusive. The violin or violoncello part, being completely independent of the pianoforte accompaniment, is of course essential to realise the design of the composer, but the song *could* be sung with the piano alone. As violins, however, are now becoming household instruments, we have no doubt that Mr. Mackenzie's charming little composition will be performed in many drawing-rooms in all its integrity; and should it find its way into sympathetic hands, we can safely guarantee its success.

Eyes so blue. Song. Words by O. H. Davies, B.A. Music by Ciro Pinsuti. [Ricordi.]

THIS is one of the most fascinating little vocal pieces we have yet seen from the pen of this composer, and if it do not

at once achieve popularity there can be no room for compositions of grace, refinement, and musical feeling in the market. The effect of the tuneful subject with which the song opens is much aided by the light accompaniment which steals in after the vocal phrases, as if replying to the exclamation which gives the title to the composition. The change to the tonic major, with the arpeggio accompaniment for the first time, is of course a well-worn effect; but we can freely forgive any reminiscences which may here be called up by the critical listener, in consideration of the applicability of the music to the words. As a complete and well-considered drawing-room song, we conscientiously recommend "Eyes so blue" to the attention of vocalists.

FOREIGN NOTES.

THERE has been no lack of variety in the way of operatic performances during the past month at the French capital, which can boast so many excellent establishments for the purpose, and nearly all of which have now reopened their doors for the winter season. The following are the more important among the representations on record: at the Grand-Opéra, "Le Prophète," "La Reine de Chypre," "Les Huguenots," "Der Freischütz," "Faust," "Robert le Diable," at the Opéra-Comique, "Mignon," "La Dame Blanche," "Les Diamants de la Couronne," "Lalla Rookh," "Les Amoureux de Catherine;" at the Opéra-National-Lyrique, "Giralda," "Le Bravo," "Graziella," "Paul et Virginie." Of the works enumerated the only absolute novelty is "Graziella," performed, as already said, at the Lyrique, the directors of which theatre manifest a laudable zeal in the production of works by young composers. The author of the opera in question is Antony Choudens, and it is said to be gracefully written, although abounding in reminiscences of M. Gounod's melodies. In Victor Massé's already so popular "Paul et Virginie," the Lyrique has found a new interpreter of the rôle of Virginie in Mdlle. Marie Heilbronn, whose vocal and histrionic qualities are most favourably commented on by the French press. It will be seen from the above list of performances at the Grand-Opéra, that the works of the chief originator of that species of encyclopædian music-dramas known as Grand Opera, to wit Meyerbeer, have lost none of their popularity with the Parisians. For the last two or three months, moreover, the projected revival of the same master's "L'Africaine," with Mdlle. Krauss in the *titre-rôle*, has formed the chief topic of conversation in French musical circles. To judge by the preparations which are being made at the leading operatic stage of Paris, the whole *mise-en-scène* of the work is likely to prove exceptionally brilliant. M. Ch. Lamoureux has been nominated *chef d'orchestre* at the establishment in question. M. Gounod, whose latest known work, "Cinq-Mars," will shortly be reproduced, has added six numbers to the score of that opera, and, it is said, is now engaged upon the composition of a comic opera, entitled "Maitre Pierre," the words by MM. Poirson and Gallet, authors also of the libretto to "Cinq-Mars." The Théâtre-Italien will commence its new season on the 3rd inst. The *personnel* will include Mdlle. Albani and Signor Tamberlik, the latter being announced to make his appearance on the opening night in "Poliuto." Among concert institutions we notice the commencement on the 21st ult. of the excellent performances of the Concerts Populaires, under the direction of M. Padeloup; the programme on that occasion included Mendelssohn's Overture to "Ruy Blas," Beethoven's Symphony in C minor, and Saint-Saëns's *Poème Symphonique*, "La Jeunesse d'Hercule." Opening performances of the Châtelet and Saint-Cécile Concerts have likewise recently taken place, the latter under the leadership of M. Léon Martin. During the forthcoming International Exhibition in the French capital M. Gounod's "Polyeucte," of which mention has already been made in these columns, will, after all, most likely be the chief novelty in the operatic section of that undertaking. M. Thomas's "Françoise de Rimini" having been withdrawn. M. Verdi has been nominated by the Italian Government a

Member of the Italian Commission for the Exhibition in question. An *ingress en masse* into Paris is contemplated on the part of the members of the orchestra of the Vienna Opera, who will give a series of performances during the proposed international competition.

L'Art Musical writes: "Mdlle. Titiens, whom the English public adored, was once heard at the Opéra in Paris in 'Les Huguenots.' She was applauded, but without enthusiasm, notwithstanding her talent and her fine voice."

Mdlle. Christine Nilsson, says *Le Ménestrel*, has been spending some days in Paris before starting on her journey to St. Petersburg, where, in spite of the events in the Orient, she has been engaged to sing at the price of 7,000 francs for each night of her appearance. The celebrated vocalist will also be heard at the Imperial Opera at Vienna during the present season.

Two operatic stars of recent fame have lately met with most enthusiastic receptions, viz. Mdlle. Gerster-Gardini in "La Sonnambula" at the Imperial Opera at St. Petersburg, and Mdlle. Minnie Hauck as *Violetta* in "La Traviata" at the Théâtre de la Monnaie at Bruxelles.

The first performances, both at Berlin and Vienna, of Ignaz Brüll's new Opera "Der Landfriede," appear to have decided the success of the work, which is pronounced by the entire musical press as being infinitely above the ordinary run of novelties in comic opera. Herr Hanslick, the able critic of the Vienna *Neue Freie Presse*, in speaking of the events says, *inter alia*, "Since the appearance of Lortzing's Operas, then of Flotow's 'Martha,' and Nicolai's 'Merry Wives of Windsor,' that is, during nearly thirty years, only two comic Operas of German origin have, as a matter of fact, met with genuine and universal approbation, namely, 'The Taming of the Shrew,' by Herman Götz, and Brüll's 'Goldenes Kreuz.' . . . As in the latter work, so also in 'Der Landfriede,' we have to admire the distinctively German character of the music, leaning towards Schubert, Weber, Kreutzer, and Lortzing, and occasionally reminding one also of the specifically 'German' element so characteristically introduced by Wagner in his 'Meistersinger.'"

An idea which might with advantage be more generally adopted by operatic managers, in so far as their establishments lay claim to the name of art institutions, is about to be carried out by the directors of the Court Theatre at Cassel. It consists of the performance, during the winter, of a series of Operas, comprising, in chronological succession, the period from Gluck to Richard Wagner, and including, in seventeen representations, works by Gluck, Dittersdorf, Mozart, Winter, Weigl, Beethoven, Spohr, Weber, Marschner, Kreutzer, Meyerbeer, Schubert, Mendelssohn, Lortzing, Schumann, Nicolai, Flotow, and Wagner. It may be inferred from this that it is the development of German Opera in particular which the directors of the Cassel Theatre have in view. The respective performances will be supplemented by brief historical commentaries, to be distributed among the audience. All honour to the authorities of the Court Theatre at Cassel!

The first performance of Heinrich Hofman's Opera "Armin" took place at Dresden on the 14th ult. The new work of the gifted composer achieved a genuine success.

At Leipzig, the new season of the Gewandhaus Concerts was inaugurated on the 11th ult. The excellent Euterpe Concerts have likewise recommenced, Mdlle. Marie Krebs having been the pianist on the first evening, when Chopin's Concerto in F minor, Schumann's Symphony in D minor, and Saint-Saëns's "La Jeunesse d'Hercule" formed the chief features of the programme. The work of the young French composer just mentioned is now making the round of German concert-rooms, and is generally well received, although a critic of the old school ventures to call it "an orchestral monstrosity, after the manner of Liszt's symphonic poems," being, of course, promptly hooted for his ignorant Philistinism by the votaries of the modern school. M. Camille Saint-Saëns has, it is said, made arrangements, in his capacity of pianist, for a concert tour in Germany.

The Musical Society at Cologne gave a Concert on the

13th ult. in memoriam of the late Julius Rietz, the programme including the deceased musician's Symphony in E major (No. 3), three pieces for the pianoforte, and some of his vocal compositions.

The hundredth performance of Wagner's Opera "Lohengrin" was recorded lately at the Court Theatre of Dresden.

We are asked to correct a statement, contained in our last number, as to the participation of Herr Brahms in the completion of a posthumous opera by Hermann Götz, entitled "Francesca da Rimini," recently performed at Mannheim. The preparation of the work for stage representation has been entirely owing to the zeal and the skill of the Conductor, Herr Frank.

Herr Joachim Raff, the well-known German composer, has been formally initiated into his functions as Director of the newly founded Conservatorium of Music at Frankfort.

The library of the late General-Musikdirector, Dr. Julius Rietz, containing many art-treasures, autographs, &c., has been purchased in its entirety by the King of Saxony, to be incorporated with the State collections.

Four Masses (as yet unpublished) by Palestrina, as well as some autographs from the pen of Johann Sebastian Bach, have lately been discovered in a convent at Graz.

Anton Rubinstein's latest operatic work, "Nero," has been translated into the Russian language, its representation at St. Petersburg being, however, a doubtful question for the present, considering the utter disregard for musico-dramatic economy displayed on the part of its author. One of the difficulties to be met with by operatic *impresarios* is to find the *three tenors* to whom parts are assigned in M. Rubinstein's opera.

Madame Adelina Patti will give a series of operatic impersonations during the present month at the Scala in Milan. Madame Pauline Lucca will enter upon her engagement with the Theater an-der-Wien at the beginning of this month, where she will continue until May next.

The following celebrities will appear during this winter in concert-performances at the Austrian capital, namely, Joachim, Auer, Sauret (violin), Davidoff (violoncello), Brassin, and Arabella Goddard (piano).

It is stated that Vieuxtemps will again assume the functions of Professor at the Bruxelles Conservatoire, in the room of Wieniawsky, who has tendered his resignation.

At the Vienna Conservatorium no less than forty-two new pupils of the name of "Cohn" have, according to the *Neue Zeitschrift für Musik*, applied this year for admission, and in commemoration of the fact—the journal quoted wittily remarks—the directors have elected that the institution shall in future be known by the name of *Cohnservatorium*.

Emil Seiffert, the editor of the journal *Seiffert's Kunst-kritik*, published at New York, is just now conducting a series of Promenade Concerts at Brooklyn (U.S.).

Dr. F. L. Ritter, professor at Vassar College, New York, and author of a "History of Music in America," has in course of preparation a "History of Music in England," which will be divided into three books, the first and second carrying on the subject "from the introduction of Christianity into England to the death of Purcell, 1695," the third treating separately of "English Church Music, regarded from an historical and critical point of view."

The death is announced, on the 4th ult., of the famous dramatic author Eduard Devrient, which took place at Carlsruhe. Born at Berlin in 1801, he commenced his career as opera-singer and actor, and afterwards became, for a time, Director of the Berlin Hof-Theater. His principal work is his "History of German Dramatic Art." He was also the author of several opera-texts and adaptations for the lyrical stage.

At Colmar died, last month, Madame Margarethe Stockhausen, mother of Julius and Franz Stockhausen, of whom the former is the great baritone and professor at Berlin, the latter Director of the Conservatoire at Strassburg. During the years 1830-44 Madame Stockhausen was very popular with the English public as a concert singer, being associated with other celebrities of the period, such as Malibran, Caradori Allan, Clara Novello, Grisi, and Persiani.

CORRESPONDENCE.

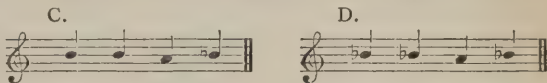
THE USE OF ACCIDENTALS IN MUSIC.

TO THE EDITOR OF "THE MUSICAL TIMES."

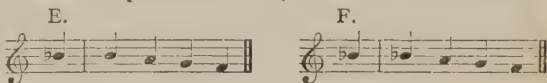
SIR,—Will you allow me, through the medium of your valuable and widely circulated paper, to call the attention of all musicians, composers, publishers, &c. to the present very unsatisfactory state of the use of accidentals in music. One would naturally suppose that ere this some rule would have been adopted and adhered to; but in practice I find that every one uses accidentals as he thinks proper. I have found rules printed on the subject, but they are generally so indefinitely worded that they may be interpreted different ways, each interpretation being correct. For example, one rule says, "Accidentals only affect the notes which they immediately precede, and those of the same letter which follow them in the same bar." This is quite right; but some writers of music only notice the first half of the rule, and ignore the second, writing a bar A



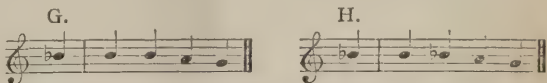
as B. Another rule says, "Accidentals affect all notes of the same name throughout that bar only in which they appear." Notice that this rule does not say that accidentals affect all *subsequent* notes of the same name, but *all* notes in that bar; therefore a bar written as C would



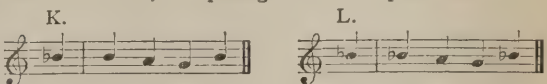
be performed as D. Again, with regard to the influence of an accidental *beyond* the bar in which it appears. A Mus. Doc. who has departed from this life wrote this rule: "But if one bar ends, and the next begins, with the same note, the accidental which alters the first note is understood to affect the second." That is, the passage E would be performed as F; but if in the second bar a



second note B comes, as in G, will the second B be flat or natural? Firstly, by the rule just quoted, it is argued that the second B is natural, and to make it flat it must



be printed as H. Secondly, it is argued that since the *first* note in the second bar is flat, therefore the next B is flat also, without printing a flat before it. Here we see how differences begin to arise. In the passage H, would it be any more trouble to print the flat before the *first* note, thus setting the point about the second note at rest? Again, a living Mus. Doc. writes this rule: "If the last note of one bar and the first note of the next bar are the same, then the accidental influences the next bar also." That is, the passage K will be performed as L.

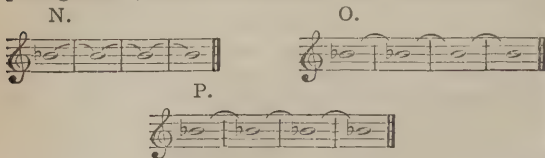


But suppose another bar is added to K, as M, will the



sixth and ninth notes be flat or natural? Firstly, by the rule just quoted, it is argued that the influence of the flat only extends to the fifth note; therefore the sixth and ninth are natural. Secondly, it is argued that since the fifth note is flat, being the last in the bar, therefore the sixth and ninth are flat. The same argument might be

used if another bar were added. So we see that neither of the above rules is definite, but that they give rise to various modes of using accidentals. One will write a passage as N; another will write it as O, and another as



P. Passages are frequently seen where an accidental B flat may occur in a certain bar; then the note is not seen again for three, five, or ten bars; but when it does occur again a *natural* is placed in front of it, thus leaving one to infer that if the natural had not been placed there the note would have been performed as B flat, from the influence of the flat which occurred three, five, or ten bars previously.

Again, writers of music do not divide themselves into classes, one using this rule and another that; I think it will be almost impossible to find a composer who does not use at least two different methods of employing his accidentals. Every person in the musical profession may find for himself numerous illustrations of what I have referred to above, in both vocal and instrumental music. But, for the sake of example, let any one examine St. Peter, pp. 48, 126; St. Paul, pp. 24, 35, 50; Mozart's Twelfth Mass, pp. 21, 29, 30 (Novello's Octavo Editions). Now this very unsatisfactory state of things proceeds entirely from the want of a *simple and definite* rule about accidentals. Such a rule I wish to suggest, viz. "Accidentals affect the notes which they immediately precede, and all other notes of the same name which follow, in the same bar, and in the same staff in which they appear. Accidentals in no case exercise any influence beyond the bar in which they appear." This rule would make the whole subject very simple, and would entirely do away with two different ways of writing the same passage. I can only further urge every one who reads this to study the matter carefully; and for the sake of *simplicity and unanimity* to adopt the rule I have suggested.—I am, sir, yours obediently, A. R. SWAINE.

Parish Church, Bradford, October 22, 1877.

THE "STICKER ACTION" IN PIANOFORTES.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have had considerable experience with all sorts of pianofortes, English and foreign, having been a dealer for many years. I cannot agree with the letter from Messrs. Challen and Son in the September number, that the tape action is the most useful for foreign and country use. I think their own remarks prove the contrary; they admit that damp affects all actions in the centres and bushing. Now we get five centres at least in the tape action to one in the sticker; in the tape all leather parts of course, and keys also, are equally liable to swell, the loss of touch and blocking becomes quite as bad, and much more difficult to regulate by ordinary tuners. The fact is pianoforte makers are not the best judges of how any particular action will wear, because they seldom see their instruments after they once leave the factory, and little know the trouble we have with some of them afterwards or their state in a few years. That is the time to test a piano, after it has had some years' wear. I have done this with all sorts of pianos by very many different makers, and I find the best kind of action to be depended upon is the old sticker action with "round nose" levers; the touch is not so perfect as the slanting lever at first, but it is more lasting, safer to trust to without fear of blocking, easier to regulate when wrong than the tape action, and cheaper at any time to renovate. There is another great objection to the crank action: as soon as it becomes loose and worn it is noisy everywhere, and you cannot stop it without a general repair. I maintain that the more centres you have in any action the more likely is it to be affected by damp or extreme heat, the more liable to get stiff, and on the

other hand the more noisy from shrinking and the friction of so many small parts.

At present I know of nothing better than the sticker actions when well made, of good stuff, and properly regulated, unless it be the short actions of Erard, or Collard and Collard; these are first-rate, but, as we know, can only be used for expensive instruments—in the making of such these two great manufacturers have never been surpassed.

—I am, sir, yours faithfully,

ALFRED LEMARE.

44, High Street, Guildford, October 2, 1877.

[Our correspondent is surely in error in stating that pianoforte makers never see their instruments again after they leave their hands new. On the contrary, as they are often called upon to repair them, they have ample opportunities of finding how they have worn. Again, some makers let out their instruments on hire, and this is another source of valuable experience. It is a mistake to think that the crank action does not stand damp as well as the sticker action; the pianos that were sent on the recent Arctic Expedition in the *Alert* and *Discovery* were crank-action instruments of Broadwood's. They came back with strings completely rusted, yet we know, on dependable authority, that the actions were in good playing order; indeed, it is doubtful whether a sticker action would have stood so severe a trial with an equally satisfactory result. In closing this correspondence, with Mr. Lemare's letter, we must state our conviction that the sticker action, good as it has been, must ultimately yield to the more perfect crank action, which Messrs. Challen and Son have rightly credited the late Mr. Wornum with having invented.—Ed. MUSICAL TIMES.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

D. P. W.—(1) Zellner's treatise on the Harmonium is published by Schreiber (late Spina), of Vienna, and has not been translated into English. (2) We do not at this moment recollect an example of the combination you mention in a harmonium solo; but you will find a specimen in the first movement of E. Prout's Duet in A for Piano and Harmonium, where it occurs in an unaccompanied passage for the latter instrument. (3) The figure 5 in harmonium arrangements is used to indicate the *voix céleste*.

MUS. BAC.—The Licentiate wears a black hood lined with violet and trimmed with white fur; the gown is of black stuff or silk. The hood worn by Honorary Licentiates, and by such others as under the new regulations shall have taken Honours, is of violet lined with white silk. For further particulars our correspondent should apply to the Registrar of Trinity College, London, W.

T. T.—Cherubini's work on Counterpoint would be a suitable book, but if you find that too difficult we should recommend you to await the appearance of Dr. Bridge's "Counterpoint" (Novello's Music Primers), which will be published shortly.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBY-DE-LA-ZOUCH.—The vicar (Rev. J. Denton, M.A.) and choir of the Parish Church have presented Keble's "Christian Year," illustrated by Overbeck, together with an inkstand, to Mr. Whiteley, on his leaving for Kenilworth, in kind remembrance of his able services as Organist and Choirmaster during the last four years.

BELFAST.—The Choral Association gave its first grand Concert of the season in the Ulster Hall, on the 12th ult., before a large and thoroughly appreciative audience. The artists included Madame Sinico-Campobello, Mdle. Emma Howson, Madame Elena Franchi,

Mr. Shakespeare, Mr. Hilton, and Signor Campobello. The programme, which was miscellaneous, included many favourite songs, and some part-songs were well sung by the members of the Association. M. Niedzielski contributed a solo on the violin. Signor Romano accompanied the singers, and the selections for the Society were led by Mr. Newport with his accustomed ability.

BENHILTON, SUTTON, SURREY.—A Harvest Thanksgiving Service was held at All Saints' Church on the 4th ult. The choir, numbering about 100 voices, was assisted by the choirs of Epsom and Banstead. The service commenced with a processional, "Come, ye thankful." The Anthem for the occasion was Barnby's, "O Lord, how manifold," which was excellently rendered, as indeed was the whole service. The Psalms were sung to Turlin in D, and Mornington in E flat; the Canticles to Stainer; responses, Tallis. The whole was under the direction of Mr. Sharp, the Organist, who may be congratulated on a great success. There was a crowded congregation, and the offertory amounted to over £60, in aid of the Indian Famine Fund. On Sunday the 7th ult. the festival was continued, the chief feature being a Te Deum by Mr. Sharp, which was well performed. The Anthem in the evening was Jordan's "Fear not, O land."

BIRMINGHAM.—The first of Messrs. Harrison's Concerts for this season took place in the Town Hall on Wednesday the 3rd ult. The programme was miscellaneous, and consisted of popular songs, violin and piano solos, &c. The artists included Madame Edith Wynne, Madame Antoinette Sterling, Mr. Lloyd, and Mr. Lewis Thomas, vocalists; Mdlle. Pommereul, violin; Mr. Charles Ould, violoncello; and Mr. Thoulless, pianist and Conductor. Dr. Heap presided at the harmonium. On Thursday the 4th ult. the Festival Choral Society commenced its season with a performance of *Eljah*. The principal vocalists were Madame Lemmens-Sherrington, Mdlle. Rose Sherrington, Madame Patey, Mr. Vernon Rigby, and Signor Foli. The ladies appeared in deep mourning, and the Dead March in *Saul* was played before the commencement of the Oratorio as a mark of respect to the late Mdlle. Titiens. The performance was very good, the accompaniments being well given by the orchestra. Mr. Stimpson presided at the organ, and Mr. Stockley conducted. The Hands-worth Philharmonic Society gave a Concert on Tuesday the 9th ult. The programme consisted of Sullivan's *Prodigal Son* and Gade's *Erl-King's Daughter*. Mr. C. J. Stevens conducted, and the accompaniments were played by Mrs. Hayward. A Concert of Chamber Music was given by the Committee of the Royal Society in the large Exhibition Room on Saturday afternoon, the 13th ult. An interesting programme was admirably performed. The novelty was Gade's Trio in F, Op. 42, for piano and strings, a work of great merit. Other items were Mendelssohn's Sonata in D, Op. 58 (piano and cello), and Schumann's Quintet in E flat, Op. 44. Solos for piano, violin, and violoncello were given, and vocal selections by Miss St. Clair Taylor. The instrumentalists were Misses F. Ward, T. M. Abbott, and S. Blythe, violin and viola; Herr Daubert, violoncello; and Mr. R. M. Winn, Mus. Bac., solo pianist and Conductor. On the 19th ult. Mr. Pyatt, of Nottingham, gave his annual Concert in the Town Hall. The artists were Madame Patti, Mr. Sims Reeves, and Mr. Santley, Mrs. Osgood, and Miss Orridge; Mr. Nicholson, flute; and Mr. Sidney Naylor, pianist. The programme was of a popular character, and gave great satisfaction, encores being frequent. A Concert of more than usual interest was given by Mr. Short in the Town Hall on Monday the 22nd ult. Cherubini's *Requiem* in C minor being introduced in Birmingham for the first time. A chorus of 150 voices, with organ accompaniment, gave a fairly effective rendering of this grand work. An introit, "Deus Israel," by Mr. Short, was afterwards given, and encores; and the Concert concluded with a good rendering of Schubert's Mass in F, the solos being sung by Miss Short, Mdlle. Leopold, Mr. Grayson, and Mr. Tuke. Mr. Stimpson accompanied, and Mr. Short conducted.

BOWES.—The annual Harvest Thanksgiving Service was held in the Church of St. Michael on Wednesday evening, the 10th ult. The chancel, pulpit, choir-stalls, font, and lectern had been very tastefully decorated by ladies of the congregation, with corn, fruit, roses, poppies, &c. The service, which was full choral, with Tallis's responses, opened with the hymn, "Come, ye thankful people, come." The Magnificat and Nunc dimittis were sung to a Service of Baptiste Calkin's in D. The Anthem was Barnby's "I will give thanks," the verse part, "The eyes of all wait," &c., and the chorale "Therefore unto Thee" being most effectively given. The hymn before the sermon was "O Lord of heaven and earth, and sea," to Dykes's tune. The service was brought to a close with Handel's "Hallelujah Chorus." The ordinary choir of the church had been augmented by that of St. Stephen's, Haggerston, and other London churches. The musical part of the service reflected great credit on the Organist, Mr. H. J. Baker, whose accompaniment throughout was much admired.

BRISTOL.—A series of Saturday Popular Vocal and Instrumental Concerts have been given in the Lesser Colston Hall during the past month. A band of forty performers, led by Mr. A. N. Naite and conducted by Mr. George Riseley, supplied the instrumental portion of the concerts. On the 6th ult. the programme included the Overtures *Die Zauberflöte* (Mozart) and *Le Cenerentola* (Rossini); Haydn's Clock Symphony in D, &c. Miss Ada Jackson was the vocalist. On the 13th ult. the programme contained, amongst other works, Romberg's Symphony in E flat and Mendelssohn's Concerto in G minor for pianoforte with orchestra. Mr. J. L. Roedel being the pianist. Mr. Lawford Huxtable was the vocalist. On the 20th ult. Mozart's Symphony No. 1, in C major, the Overtures *Yelva* (Reissiger) and *Zampa* (Hérold), with other equally good selections, were well played by the band. The vocalist was Miss Ada Jackson. The opening of the new nave of Bristol Cathedral on the 23rd ult. was celebrated by a series of special services on that day and the following. The Cathedral choir was reinforced by choristers from Westminster Abbey, the Chapel Royal, Windsor, and the Temple Church, London, and by gentlemen from the Cathedrals of Exeter, Wells, and Gloucester. The musical portions of the services were thoroughly up to the usual standard of excellence which characterises the English Cathedral

service. The Services used were Wesley in E (morning) and Garrett in E flat (evening), and the Anthems were "The earth is the Lord's" (Spohr) in the morning, "The wilderness" (S. S. Wesley) and "The heavens are telling" (Haydn) in the evening. The music at the services on the 24th included Te Deum and Jubilate, Mendelssohn in A; Anthem, "How lovely is Thy dwelling-place" (Brahms); Magnificat and Nunc dimittis (Wesley in E); Anthems, "Blessing, glory, wisdom, and thanks" (J. S. Bach) and "Hallelujah" (Engeli, Beethoven).

BURY ST. EDMUNDS.—The Harvest Thanksgiving Festival Services were held at St. Mary's Church, on Sunday the 14th ult. In the morning Best's Service in D was finely rendered by the choir; and in the evening an Anthem composed for the occasion by the Organist, Mr. T. B. Richardson, and taken from Psalm lxxv, received full justice. After the evening service Mr. Richardson played, with admirable effect, "In splendour bright" and "The heavens are telling" from Haydn's *Creation*. The morning offertory, amounting to £46, was devoted to the Indian Famine Fund.

CLIFTON.—On the 9th ult. Mr. James C. Daniel gave two morning and evening Concerts, in connection with his winter entertainments, at the Victoria Rooms. The vocalists were Miss Robertson, Miss Fanny Robertson, Miss Ellen de Fonblanque, Mr. Henry Guy, and Mr. Wadmore. M. Albert contributed violoncello solos. The concerts were conducted by Signor Randegger. On the 18th ult. two other Concerts were given by Mr. J. C. Daniel at the Victoria Rooms, the vocalists being Madame Sinico-Campobello, Mdlle. Elena Franchi, Miss Emma Howson, Mr. W. Shakespeare, Mr. Hilton, and Signor Campobello. M. Niedzielski contributed some excellent violin solos, and Signor Romano ably conducted. On the 22nd ult. a performance of the *Messiah* was given at the Victoria Rooms, in aid of the Indian Famine Relief Fund. The principal artists were Miss Julia Wigan, Miss Farler, Mr. Harper Kearnott, and Mr. T. Brandon. The accompaniments were played by Mr. Owen Williams on the organ. The choruses were well rendered by a choir of 250 voices, conducted by Mr. Stanley Hatton.

COLNBROOK.—On Wednesday the 24th ult. a *Soirée* was held in the Public Rooms to celebrate the birthday of Mr. Richard Ratcliff, the Conductor of the Colnbrook Choral Class. The room was beautifully decorated with flowers. During the evening forty members of the class presented Mr. Ratcliff with a purse containing upwards of £5 as a slight token of their attachment to him.

COVENTRY.—On Thursday evening, the 4th ult., a special Harvest Thanksgiving Service was held in St. John the Baptist's Church. The principal items of the musical part of the service were processional hymn, No. 382, "Come, ye thankful people, come;" special Psalms, lxx. cxlii. cxliv.; Cantate Domino (J. F. Thorne); Deus misericorditer (Barnby); Anthem, "O Lord, how manifold" (Barnby); before sermon, Hymn 389, "What our Father does is well;" offertory hymn, No. 383, "We plough the fields and scatter," followed by "Benedicite omnia opera" to Hoyte's Chant Service in E flat. On the following Sunday the Thanksgiving Services were continued. The music used was introit, Hymn 107, "Glory be to Jesus;" Kyrie, eleison (J. F. Thorne in C), offertory sentences (W. H. Monk), Nicene creed, Sanctus, Gloria in excelsis (Marbeck); recessional, Nunc dimittis (Wesley's Unison Service in F). The members of the choir, under the direction of Mr. J. Finch Thorne, the Organist, acquitted themselves admirably.

DUBLIN.—Dr. Horton Allison conducted the first performance of his Oratorio, *Prayer*, in the Hall of Trinity College, on Friday the 19th ult., in the presence of Sir Robert Stewart, the University Professor of Music, and a very large and critical audience. The Cantata portions include ten numbers, preceded by an Overture scored for a full orchestra, which was remarkably well played by the band of the Italian Opera, Theatre Royal, Dublin, under the leadership of Mr. Leary. The vocal portion consists of a bass solo, "And when thou prayest," well sung by Mr. Oldham; a duet for soprano and tenor, "For they love to pray;" a double fugue for four-part chorus, "That they may be seen;" an air for bass solo, "Be made like unto them," with a violoncello obbligato; a quartet and chorus, "Our Father;" and an air for contralto, "Thy kingdom come."

DUNDEE.—The fifth Annual Festival of the Dundee Association of Church Choirs was held on the evening of Wednesday, 26th, and the morning of Thursday, 27th September. The evensong in St. Paul's Church (the Cathedral Church of the diocese of Brechin) was attended by an immense congregation. The three surplined choirs comprising the Association numbered nearly 100 voices, and about twenty-five of the clergy were present. The service commenced with a processional, "Forward! be our watchword," sung to one of Henry Smart's tunes. The responses (Tallis) were very effectively given. The three special Psalms appointed for the occasion were sung to Gregorians. An almost perfect rendering of the Anthem, Wesley's "Blessed be the God and Father," was given; and the soloist, Master White, fairly sustained the reputation of his master, Mr. Millar, of St. Salvador's. The Magnificat and Nunc dimittis, composed for this festival by Mr. W. H. Richmond, and the only novelty introduced, was in every respect highly successful; two short verse-parts, sung by Master White and Messrs. Christopher, Milne, and Millar, being very effective. Of the four hymns the most successful was "Lead, kindly Light," sung to the tune by Barnby in the "Hymnary." At the commencement of the service Mr. Richmond played Baptiste's Grande Offertoire in D. The concluding voluntaries were Handel's "Zadok the Priest," and Scotsman Clark's Commemoration March, played as duets by Mr. Richmond and Mr. J. M. Smieton. The second service of the festival was held in St. Mary Magdalene's Church, and was fully choral. A. S. Cooper's Service in F was used; and an introit, "Like as the hart," post-communion, Nunc dimittis, to the Tonus Regius, in harmony, and four hymns were sung. Mr. Christopher, Sub-Organist at St. Paul's Cathedral Church, presided at the organ. The excellent singing of the choir was due in no small degree to the Rev. J.

Woodward, the painstaking and efficient Conductor and Precentor to the Association. The Bishop of Brechin preached the sermon at the evening service.

DUNHAM MASSEY, CHESHIRE.—The Harvest Thanksgiving held annually at St. Mark's Church, took place on the 14th ult. The church has lately been painted and cleaned throughout, and, added to this, the tasteful decorations of flowers, fruit, corn, ferns, and other choice plants gave to the structure an attractive and festive appearance. The afternoon service was very crowded, choral service being performed exclusively by the village church choir. Tallis's Responses, with Ely Confession, were used; and special Psalms were sung to chants—Robinson in E flat and Dr. Elvey in B flat. Appropriate harvest hymns and Bridgewater's Evening Service in A were performed with a precision and effect which reflected credit both on the members of the choir and the Organist and Choirmaster, Mr. Charles Theo. Bowland. The collections amounted to £20 13s. 9d.

EALING.—Harvest Thanksgiving Services were held in St. Mary's Church on Thursday the 18th and Sunday the 21st ult. The Magnificat and Nunc dimittis were sung to Ebdon in C. The Anthems were "O taste and see" (Sir John Goss) and one composed by the Organist and Choirmaster, Mr. Harold E. Stidolph, consisting of a chorus, "Be glad, O ye children of Zion," followed by a bass and tenor solo and duet, concluding with a chorus, "We will praise the Name of the Lord." The rendering of the whole of the music reflected credit on the labours of both choir and choirmaster. Mr. Stidolph played as the concluding voluntary Beethoven's "Hallelujah Chorus." The offertory, for the Indian Famine Fund, amounted to £34.

EDINBURGH.—A Ballad Concert was given, on the 1st ult., in the Music Hall, under the management of Mr. W. Pyatt, of Nottingham. The vocalists were Mrs. Osgood, Miss Orridge, Mr. Sims Reeves, and Mr. Santley. Mr. H. Nicholson, flautist, and Mr. S. Naylor, solo pianist and accompanist. The programme was miscellaneous, comprising many favourite pieces, all of which were excellently rendered.

EMLEY.—The annual Harvest Thanksgiving Services were held in the parish church on Sunday the 21st ult. The chancel, choir stalls, and altar were splendidly decorated with corn, fruit, flowers, &c. The services were fully choral. Tallis's Responses were used; the Canticles, in the morning, were sung to chants by Turle, Boyce, and Davy; and the Psalms to Dupuis. Special hymns for harvest were sung to tunes from "Hymns Ancient and Modern." The whole of the music was exceedingly well-rendered by the choir, and effectively accompanied by the Organist, Mr. J. W. Ibbotson. The evening Psalms were sung to chants by Dr. Woodward, Cooke, and Humphreys. Bridgewater's Evening Service was used, and the Anthem was by A. Lowe, "The earth is the Lord's." At the conclusion of the service Mr. Ibbotson played Beethoven's "Hallelujah" (*Mount of Olives*). The offertories, which amounted to £9 1s. 7d., were devoted to the Indian Famine Relief Fund.

ENNISKILLEN, IRELAND.—On Thursday the 4th ult. a Military Concert was given in the Town Hall, in aid of the Indian Famine Fund. The band of the Royal Welsh Fusiliers, under the direction of Herr Geeks, performed at intervals; and songs, duets, and trios were sung by Messrs. Arnold, Porter, and Black, Mrs. Bradford presiding at the piano. Diabelli's Duet in D for Piano was well played by Mr. Arnold and a pupil. Mr. Matthew Arnold conducted.

FOREST HILL.—A new organ, by Messrs. Gray and Davison, was opened at St. Saviour's Church on Thursday, 27th September, by Mr. C. Warwick Jordan, Mus. Bac., Oxon. At the service Mendelssohn's Ninety-fifth Psalm, "Come let us sing," was sung as the Anthem; and the Organ Recital consisted of selections from the works of Spohr, Haydn, Bach, and others. The recital gave great pleasure to the large congregation assembled on the occasion.

GILFORD, IRELAND.—The usual Harvest Thanksgiving Services were held in St. Paul's Church, on Thursday, the 18th ult. The church was beautifully decorated for the occasion with corn, fruit, flowers, &c. The service commenced by singing "Come, ye thankful people, come," to Elvey's fine tune, and the Psalms and Canticles were sung to Gregorian chants. The Anthem was "Praise ye the Lord" (specially composed for this service by the Organist), which was rendered by the church choir in a most praiseworthy manner. Mr. Charles Wilson, Organist of the church, presided at the organ, and played as voluntaries Batiste's Andante in E minor and Handel's "Hallelujah," with his usual ability. The offertory was given to the Indian Famine Fund.

HAVANT.—A successful Concert was given at the Town Hall on Tuesday evening, the 16th ult., for the benefit of Herr F. Kreyer, the Conductor of the Havant Choral Society and the Lymbourne Amateur Orchestra. The programme was well selected. Mr. John Bulbeck delighted the audience by his execution of a fantasia, "The last rose of summer" (Thalberg), and Mr. H. Cross, of Salisbury, was highly effective in "Honour and arms" (Handel). The chorus, "Ye mariners of England" and Schumann's part-song "Gipsy life" were well rendered by the Choral Society, each piece being received with considerable applause. Mr. H. Horner, the bandmaster of the 5th Hants Rifle Volunteers, played a Clarinet Fantasia on Scotch airs, which was efficiently accompanied by Miss Peck.

HOLBEACH HURN, LINCOLNSHIRE.—Harvest Services took place at St. Luke's Church on the 23rd ult. The rendering of the chants and hymns by the choir, under the conductorship of Mr. Thomas E. Leete, the Organist and Choirmaster, was very effective. There were good congregations at both services, and the collections (in aid of the Indian Famine Fund) amounted to nearly £7.

HUDDESFIELD.—A Pianoforte Recital was given in the Highfield Assembly Rooms, on Tuesday evening, the 9th ult., by Mr. William Dawson, of Liverpool. The piano was supplied by Mr. I. Moore, of Buxton Road, Huddersfield. The programme, which consisted of selections from the works of Chopin, Weber, Thalberg, Mendelssohn, Döhler, Henselt, Liszt, and the concert-giver, was rendered in a masterly manner, Mr. Dawson receiving great applause at the end of every piece.

LAUNCESTON, TASMANIA.—The Annual Meeting of the Members of the Musical Union was held in the Mechanics' Institute, on the 31st July, the Mayor, A. Harrap, Esq., President of the Society, in the chair. The report, read by the secretary, congratulated the members on the successful working of the Association for the previous nine months. A performance of *St. Paul* had been given by the Society at Deloraine; and it was proposed in the ensuing spring and summer to present at the same place Operas as well as Oratorios. A large quantity of music had already been ordered, and Sir Michael Costa's Oratorio, *Naaman*, was then in rehearsal.

LEWISHAM.—At the Harvest Festival held in St. Mark's Church on the 30th September, the services, morning and evening, were fully choral. The Te Deum was Goss in A, and the Communion Service Smart in F throughout. The Magnificat and Nunc dimittis were Gladstone in F, and the evening Anthem was "Fear not, O land" (Goss). The preachers were, in the morning the Rev. T. J. West (vicar), and in the evening the Rev. W. C. Miller (the curate). The offertory at each of the services was devoted to the Indian Famine Relief Fund, and the total amount realised was £100. The rendering of the services reflected much credit on the training of Mr. F. E. Gladstone, the Organist and Director of the choir.

LISKEARD.—A Harvest Thanksgiving Service was held in the Parish Church on Friday the 12th ult. The musical portion of the service comprised the Magnificat and Nunc dimittis (Dr. Dykes in F); Psalms lxxv. and cxlviii., to chants by Elvey and Garrett; Anthem, "The earth is the Lord's" (A. Lowe); hymns, "Come, ye thankful people, come," "We plough the fields and scatter," &c.; all of which were most satisfactorily rendered by the choir. Before the service the Organist, Mr. C. F. Hole, gave a recital which was highly appreciated by a large audience. The programme included Batiste's Andante in G, and selections from the works of Handel, Rossini, Meyerbeer, Viviani, Hainworth, and Wely.

LITTLEHAMPTON, SUSSEX.—Mr. J. Forbes Carter, Organist and Choirmaster of St. Mary's, gave his annual Concert on the 12th ult., when he was assisted by Miss Rumball, the Misses Osmond (of Chichester), the Rev. C. Rumball, Mr. Ramsay L'Amey, Mr. G. Neame, Mr. W. Osmond (Lay-Vicar of Chichester Cathedral), Mr. Shelley, and Mr. Dadsell (Organist of St. John's). The concert was a great success in every way. Mr. Carter was unanimously encored in many of his songs.

LIVERPOOL.—The Harvest Festival was celebrated on the 4th ult. at St. Margaret's Church, Prince's Road, with more than the usual elaboration, particularly as regards the musical portion of the service. In the evening the special feature was Handel's "Dettingen Te Deum," in which Mr. F. E. Barnes, who is a young man only known in Liverpool for about twelve months, displayed conspicuous ability as a Conductor. Handel's original score, with the addition of trombones, was rendered in a very admirable manner by a full band and exceedingly large choir, there being about thirty instrumentalists and about 150 male and female singers. The Rev. J. Bell Cox, incumbent of the church, conducted the service, assisted by the Rev. T. Elsdon and the Rev. H. Paine; and the sermon was preached by the Rev. J. C. Hordern, of Bury. The office hymn was "Almighty God, who from the Flood."

MANCHESTER.—On Friday evening, the 12th ult., Mr. Pyatt gave a Ballad Concert at the Free Trade Hall. The artists engaged were Madame Patti, Mrs. Osgood, Miss Orridge, Mr. Sims Reeves, and Mr. Santley; but in consequence of a severe cold Mr. Reeves was unable to appear. Madame Adelina Patti's singing of "Ernani involami," "Kathleen Mavourneen," Eckert's "Echo song," "Within a mile of Edinbro', town," and "Home, sweet home," perfectly enchanted the audience. Mr. Santley was in splendid voice, and sang the airs allotted to him in a faultless manner. Mrs. Osgood and Miss Orridge were also well received. Mr. Sidney Naylor presided at the piano, and Mr. Nicholson was solo flautist.

NEWPORT, MON.—An Organ Recital was given by Mr. G. Rogers on the grand organ at the Albert Hall, on Tuesday the 2nd ult. Miss Julia Jones was the vocalist, and sang with great success Levy's recitative and air "The child's letter to heaven," "Hush, ye pretty warbling choir," &c.

OMBERSLEY.—Harvest Thanksgiving Services were held on Sunday, September 30th, when the church was, as on former occasions, very tastefully decorated with garlands and festoons of different kinds of flowers entwined with hops, and a sheaf of wheat, barley, and oats, surrounded by some very fine fruits of various kinds. The service opened by the singing of Hymn 223, "Ancient and Modern." Tallis's Responses were used, with Jackson's Te Deum. The Anthem was from Psalm xxiii., "The Lord is my Shepherd" (G. A. Macfarren). The choir, which was augmented by some friends from Worcester, rendered the musical portion of the service in a very creditable manner, under Mr. Allies, the Organist. The prayers were read by the Rev. H. B. de Putron, late curate of the village, and the sermons were preached by the Rev. J. Garland, vicar of the parish. Collections were made for the Indian Famine Fund, the total amount being £33 7s.

OSWESTRY.—On Monday evening, the 15th ult., Mr. George Gaffe (F.C.O.), Organist of the Parish Church, gave the first of a series of Pianoforte Recitals, in the Victoria Rooms, before a select and highly appreciative audience. The programme included selections from the works of Bach, Rubinstein, Beethoven, Sterndale Bennett, Raff, and Thalberg.

PLUMTREE, NOTTINGHAM.—The Harvest Festival at St. Mary's Church took place on the 18th ult., when the church was tastefully decorated with specimens of the produce of field, orchard, and garden. The hymn, "Come, ye thankful people, come," was sung as a processional. The Preces and Responses (Barnby) were intoned by the Rev. W. I. Cruft, Organising Choirmaster for the Southwell District. Special Psalms were sung to Heywood's Chant in E flat, the Magnificat to Woodward in C, and the Nunc dimittis to Chipp in D. The Anthem, "The Lord hath done great things for us" (Smart), was

followed by the hymn, "We plough the fields;" after which a sermon was preached by the Rev. S. Douglas, and £24 5s. 6d. was collected for the Indian Famine Relief Fund. Mr. J. Campbell was the Organist.

READING.—Mr. H. J. Hendy, Organist of Earley Church, gave his annual Concert in the new Victoria Hall on the 16th ult. The vocalists were Madame Osborne-Williams, Madame Worrell-Duval and a gleeparty, all of whom were highly successful. Mr. H. J. Hendy performed Mendelssohn's Rondo Brillante, Op. 22, for which he received well-merited applause. A small band, under the leadership of Mr. Hendy, senior, played an excellent selection from the compositions of Mozart, Corelli, and Rossini.

SCARBOROUGH.—The last of Dr. Naylor's popular Organ Performances for the present season, at All Saints' Church, took place on Saturday afternoon, the 13th ult. The programmes of the series of seven Recitals include a selection of nearly fifty high-class compositions for the instrument—the number of adaptations being remarkably few—by the greatest masters, living and dead. Amongst the latter we find Bach, Handel, and Mendelssohn especially represented; while of more modern composers the names of Spohr, Wesley, Best, Guilman, Wély, Sullivan, Thorne, Krebs, Merkel, Calkin, Archer, Smart, Saint-Saëns, Widor, and other eminent English and Continental organists are prominent in the list. The pleasure which Dr. Naylor has given to his large and appreciative audiences entitles him to their best thanks; and we believe that they look forward with pleasant anticipation to the next series of these musically instructive and elevating Recitals.

SHEFFIELD.—On the 12th ult., Mr. Charles Harvey gave the first of his series of Concerts for the present season in the Old Music Hall. The artists engaged—Miss Sophie M. Robertson, Miss Fanny Robertson, Miss Ellen de Fonblanque, Mr. Guy, and Mr. Wadmore as vocalists, and M. Albert and Signor Randegger as instrumentalists—gave much satisfaction. M. Albert's violoncello playing, and the accompaniments of Signor Randegger, added materially to the great success of the concert. The attendance was anything but satisfactory, and in no wise commensurate with the attractive programme provided.

STROUD.—Harvest Thanksgiving Services were held at St. Laurence's Church on Sunday, September 30th, and Tuesday the 2nd ult. The church, on Sunday, was befittingly adorned with the earnest of the divine bounty, and the service, which was choral, attracted large congregations. The music at the morning service included Dr. Stainer's Te Deum and Benedictus, and an Anthem, "Thou visitest the earth" (Dr. Greene). In the evening Smith's Anthem "The earth is the Lord's," and the "Hallelujah Chorus" (Handel), were admirably rendered by the choir. Powerful sermons were delivered, in the morning by the Rev. A. S. Page, and in the evening by the Rev. Canon Sheringham. On Tuesday the service was again fully choral, when some very choice music was excellently performed, reflecting the highest credit upon Mr. Chew, the Organist and Choirmaster. A very eloquent sermon was preached by the Rev. T. H. Tarlton, formerly Vicar of Stroud. The collections after the services of Sunday and Tuesday (which were in aid of the Indian Famine Relief Fund) amounted to £120.

WALTHAMSTOW.—The annual Concert of Mr. G. Bird took place at the Town Hall on the 23rd ult., and was well attended. The admirable playing of Mr. H. K. Bird was evidenced in his performance of Weber's Grand Sonata in D, "Melody" of Rubinstein, and other compositions. Mr. H. R. Bird also joined Herr Louis Ries in a performance of Rheinberger's Sonata, Op. 77. Mr. Henry Lahee and Mr. Bird gave a good rendering of Mendelssohn's Allegro Brillante on the pianoforte. The vocalists were Madame Worrell-Duval and Mr. Stedman, both of whom were highly successful.

WANDSWORTH (NEW).—The annual Harvest Thanksgiving Service was held on Friday the 5th ult., at St. Paul's Church, which was decorated with corn, flowers, fruit, &c. The musical portion of the service was excellently rendered by the choir, augmented by members of the choirs of St. Anne's, Wandsworth; All Saints', Wandsworth; Holy Trinity, Tooting; St. Mark's, Battersea; and Christ Church, Battersea. The service was fully choral, and commenced with the hymn "Come, ye thankful people, come" (St. George); Responses, Tallis's Festival; special Psalms, lxxv. and cl. (Monk and Ouseley); Cantate Domino and Deus miseratur (Goss in C); Anthem, "Give unto the Lord the glory" (Dr. Bridge); hymn before sermon, "We plough the fields and scatter" (Wir pflegen); after sermon, "Praise, O praise our God and King" (Monkland). Mr. C. W. Hanson, Organist and Director of the Choir, presided at the organ. The services were continued on the following Sunday, the music being Hopkins in G and Goss in C; Anthem, "O Lord, how manifold" (Barnby).

WESTON-SUPER-MARE.—A special service to celebrate the ingathering of the harvest was held at the Parish Church (St. John's) on the 27th September, at which the choirs of all the local churches, numbering nearly 150 voices, assisted. Mr. Arthur E. Crook presided at the organ.

WHITTINGTON.—The annual Thanksgiving Harvest Festival Service was held in the Parish Church, on Thursday, September 27th. The church was decorated with corn, fruit, evergreens, and flowers. The services were full choral. The prayers were intoned by the Rev. W. W. Dampier, of Brimington, in a very able manner. Tallis's Festival Responses were used, and Psalms cxxix. and cxxvii. were sung to a chant by Dr. Monk. Hopkins's Evening Service in F was selected for the Magnificat and Nunc dimittis. The Anthem was composed by Mr. Thomas Armstrong, the Organist of the church, and was specially written for this service. Mr. Fred. Houlston, of New Whittington, who possesses a voice of great power and sweetness, gave an admirable rendering of the solo, and the whole of the Anthem was magnificently sung by the choir, their general efficiency throughout the service reflecting the greatest credit on the Choirmaster, Mr. G. W. Botham. Hymns 224 and 360 were sung, and after the sermon the "Hallelujah Chorus" was finely rendered. The sermon was preached by the Rev. R. Blackiston. Mr. Armstrong presided at the organ and accompanied the service, playing as voluntaries at the

conclusion of the service, E. Batiste's Grande Offertoire in D (No. 5) and Scotson Clark's Festival March in C.

WINCHESTER.—Mr. Charles Gamblin gave the first of his Three Classical Chamber Concerts at the Guildhall on Monday the 22nd ult., assisted by Miss Helen Laing Meason (vocalist), Mr. Francis Ralph (violinist), Mr. Alexander C. Rowland (violinist) and Mr. A. Gurst (violinist). The programme, which was chiefly instrumental, included Mozart's Quartett in G minor; violin solo, "Romance in E major" (Wilhelmj), by Mr. Francis Ralph; duet for piano and cello, "Sonata in D major" (Mendelssohn), Messrs. Rowland and Guest; and Spohr's Quartett in G minor, for two violins, viola, and cello, which was played by Messrs. Ralph, Gamblin, Rowland, and Guest in a masterly manner.

WINDSOR.—A new concert-room has been built in this town by Messrs. Dyson and Sons. The building is small, but very compact, scientifically constructed, and exceeding suitable for what are termed "chamber concerts." It will seat comfortably 200 persons, and, with the addition of ante-rooms, might be made capable of holding another fifty. It was opened by two Concerts on the 8th ult., the room being crowded each time. Great disappointment prevailed in consequence of the non-appearance of Madame Sherrington (who was announced to sing, but declined on the score of the room being too small), and much sympathy was manifested for Messrs. Dyson and Sons, owing to the awkward and painful position in which they were placed. Mdlle. José Sherrington was highly effective in all her songs. Miss Dones was also very successful. Mr. Henry Pyatt gained great applause for his fine rendering of "Bonnie Dundee," and Mr. R. Hollins created a genuine enthusiasm by his singing of "Jessie, the flower of Dumblane." The Chevalier Lemmens's execution of several solos on the Mustel organ was much admired. On Tuesday the 16th ult. the winter session of the Literary Institute was opened by a Concert. Mr. Orlando Christian arranged an excellent programme of glees, part-songs, duets, and songs, which were rendered by Miss Knowles, Messrs. Darby, Mellor, Ogilwy, and Christian. The most noticeable of the part-songs, were "Spring's delights," "Banish, O maiden," and "Soldier's love." Miss Knowles and Miss Goring (an amateur) highly distinguished themselves by their singing, and received enthusiastic encores.

WORKINGHAM.—The Harvest Thanksgiving Services for the combined parishes of All Saints' and St. Paul's, were held in the church of the former parish on Tuesday, the 2nd ult. There were celebrations of the holy communion at 8 and 11 a.m., and a full choral evensong at 8 p.m. The lessons were read by the Rev. E. Sturges and the Rev. J. T. Brown; the Rev. J. F. Maul intoning the service. Hymn 382 was sung as the processional, and Hymn 379 as the recessional, the proper Psalms being taken to chants by Henley, Battisill, and Pelham Humphreys; and the Canticles to Wesley in F. The Anthem was the "Gloria," from Mozart's Twelfth Mass, which was sung with much steadiness. Mr. Arthur Godfray, Organist of All Saints', presided at the organ, and played as a concluding voluntary Handel's "Hallelujah Chorus."

WOLVERTON.—On Monday evening, the 15th ult., the *Messiah* was performed by the members of the Choral Society in the Science and Art Institute. The leading artists were Miss Jennie Franklin, Miss Pauline Featherby, Mr. John M. Hayden, of Salisbury Cathedral, and Mr. William Glave. The band and chorus numbered over seventy performers. Miss Franklin particularly distinguished herself in "I know that my Redeemer liveth;" and "He was despised" was well sung by Miss Featherby. Mr. Hayden was highly successful in "Thou shalt break them," and "The trumpet shall sound" was well rendered by Mr. Glave. The choruses were well given, especially "Lift up your heads," and the "Hallelujah." Mr. Noah Pratt, of London, conducted the Oratorio, and Miss Fanny Franklin, of Wolverton, presided at the harmonium.

WORCESTER.—The Philharmonic Society gave its second Concert of the present season at the Music Hall on the 5th ult., when Mendelssohn's *Athalie* and a selection from *Oberon* were performed before a very large audience. Miss Jessie Jones (soprano), Miss Emily Dones (contralto), and Mr. W. Dyson (tenor) were the soloists, and the Rev. R. Rodney Fowler undertook the reading portion of *Athalie*. The concert was most successful throughout, band, principals, and chorus giving great satisfaction. Especial mention must be made of the fine rendering of "Ocean, thou mighty monster" by Miss Jessie Jones, which was warmly applauded. Mr. W. Done conducted, as usual, and was ably supported by Mr. A. R. Quarterman.

[The notice of the St. George's Choral Union, Glasgow, which was forwarded last month, informed us that "the orchestra engaged for the concert on the 2nd January, 1878, is the one which is to be conducted by Dr. von Bülow." This sentence, we are now told, does not mean that Dr. von Bülow will have anything to do with it on the occasion mentioned, as the concert will be conducted by Mr. William Moodie. We hasten, therefore, to give the solution to an enigmatical paragraph which it appears we had guessed wrongly.—*Ed. MUSICAL TIMES.*]

ORGAN APPOINTMENTS.—Mr. Henry Byolin to St. Mary's, Shrewsbury. —Mr. Whiteley, Organist and Choirmaster to St. John's Church, Kenilworth, Warwickshire. —Mr. C. Ingham to Trinity Congregational Church, Dingwall Road, Croydon. —Mr. W. H. Lee Davies to Stamford Hill Congregational Church, N.

CHOIR APPOINTMENTS.—Mr. Adolphus Phillips (Basso), to Lay-Clerkship of Magdalen College, Oxford. —Mr. Thomas Williams. (Alto) to St. Michael's College, Tenbury. —Mr. James Lewis (Alto) to St. Asaph's Cathedral. —Mr. Henry J. Dutton (Principal Alto) to St. Paul's Cathedral. —Mr. Edward Booth (Tenor) to St. Mary, Haggerston.

OBITUARY.

On the 27th September, at the College, Hereford, the Rev. JOHN GOSS, M.A., Vicar of St. John Baptist, and Custos of the College of Vicars Choral in Hereford Cathedral, aged 51.

On the 30th September, after intense suffering, WILLIAM HENSHAW, Esq., Mus. Doc., fifty years Organist of Durham Cathedral, aged 86. He survived his wife only three months.

On the 3rd ult., at her residence, 51, Finchley New Road, after many weeks of severe suffering, THERESA TITIENS, aged 46 years.

On the 4th ult., at Clifton Road, Camden Square, MARIA, wife of O. SVENDSEN, Esq.

On the 4th ult., at Novello Cottage, Worthing, EMMA CLARA, second and eldest surviving daughter of THOMAS JAMES and CECILIA SERLE, and granddaughter of VINCENT NOVELLO.

On the 12th ult., at Nastätten, Germany, suddenly, of heart disease, while on a visit, HEINRICH BASQUIT, late Bandmaster 33rd Regiment.

On the 18th ult., at Hastings, JOSEPH KIRKMAN, Esq., of Sunny Side, Gold Hawk Road, after a short illness, in his 88th year.

On the 26th ult., at 27, Lorne Gardens, Hanover Gate, in his 21st year, GEORGE, the only son of ADOLPHE POLLITZER.

DURING THE LAST MONTH.

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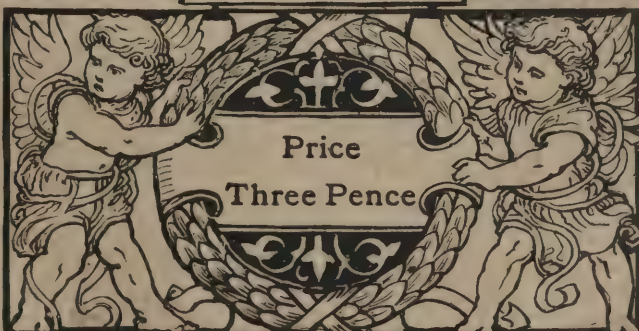
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On MONDAY, Dec. 17th, the "THALBERG," at 10 a.m. For Female Candidates between the ages of 14 and 21. "Pianists." Literary Examination on Friday, Dec. 14th, at 10 a.m.

The "NOVELLO," at 2 p.m. For Male Candidates between the ages of 14 and 18. "The greatest promise of musical ability, preference being given to composition." Literary Examination as above.

On TUESDAY, Dec. 18th, the "BALFE," at 10 a.m. For Male Candidates between the ages of 14 and 21. "The greatest promise in composition." Literary Examination on Friday, Dec. 14th, at 10 a.m.

The "WESTMORELAND," at 2 p.m. For Female Candidates between the ages of 18 and 24. "Vocalists."

The "POTTER," at 4 p.m. For Male Pupils of the Academy only who have studied not less than two years in the Institution. "Any branch of Music."

Certificates of birth must be produced.

Further particulars to be had of the Secretary.

Names of intending competitors must be sent in on or before THURSDAY, Dec. 13th.

By order, JOHN GILL, Secretary.
Royal Academy of Music, Tenterden Street, Hanover Square.

NATIONAL TRAINING SCHOOL FOR MUSIC,
South Kensington. The Examinations for the NOVELLO SCHOLARSHIP (for Male Candidates between the ages of 14 and 18 years) will take place at the School on Wednesday, December 19, at 11.30 a.m.

All particulars may be had of the Registrar.

COLLEGE of ORGANISTS.—Paper work for the Preliminary Examination by letter should be sent in on or before December 1st. The usual CHRISTMAS EXAMINATION for Fellowship will take place on TUESDAY and WEDNESDAY, January 8th and 9th, 1878, at 10 o'clock each day.

E. H. TURPIN, Hon. Secretary.
41, Queen Square, Bloomsbury.

COLLEGE of ORGANISTS.—The UMPIRES appointed to adjudicate in the Meadowcroft Prize Competition have unanimously awarded the Prize to the Anthem, "Give ear, O Lord," bearing the motto, "Labor omnia vincit," which has proved to be the composition of Dr. Haydn Keeton. They also specially commend the following works: "Lord, Thou hast been our refuge," motto, "Palmam qui meruit ferat"; "Sing, O daughter of Zion," motto, "Absque labore nihil"; a Middle Movement in "This is the day," motto, "Semper paratus"; and "Blessed be the Lord," motto, "Forward." Composers of the unsuccessful works may obtain their MSS. by application to the Hon. Sec., giving in each the motto, with address, and inclosing a stamped envelope. All applications for MSS. should be made by December 8th. Anthems signed L. D., "Laudamus," "Valeat quantum valere potest," "Perseverando," "I will sing," by "Forward," "Optimist," and "Spes est," arrived too late for competition. These will be included in the next competition, or returned, as may be desired by the writers.

41, Queen Square, Bloomsbury,
November 5, 1877.

E. H. TURPIN,
Hon. Secretary.

THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1877.

HOLIDAY MUSIC.

BY HENRY C. LUNN.

THE old-world notion that the duty of a Government is the protection of persons and property is happily occasionally set aside by the fact of some benevolent Member of Parliament bringing in a bill for the enforcement of that periodical cessation from drudgery which is the only authorised acknowledgment of man being something more than a machine, to be wound up, regulated, and set in motion for the supply of our daily wants. The limiting of some branches of labour to a certain number of hours is one step in the right direction; but by far the most significant act of legislation in recent times is the establishment of definite holidays in the year—not certain portions of the day which are to be set aside for recreation, supposing that employers can kindly spare the employed—but entire mornings and evenings during which a business which it is not essential to keep in active operation is completely suspended, and hundreds of thousands of persons are released from that toil the unbroken continuance of which so fatally presses both upon their mental and physical powers. Of course before the granting of this boon occasional hours, and even days, of enjoyment were taken by all who felt the absolute necessity of a brief freedom from work; but a holiday “by Act of Parliament” was entirely unknown, and few therefore who sought the benefits of leisure and fresh air could quite shake off the feeling that they were robbing those by whom they were supported. It is not for any body of individuals to dictate, or even to advise, how the hours thus presented to men overweighted with work should be spent; but we cannot disguise the fact that the number of persons who know what to do with a holiday when they get it is extremely limited. A child decides in an instant, and is off as soon as he hears the welcome word which sets him free from study; but he who has arrived at “years of discretion” thinks very maturely by what means he can secure the largest amount of pleasure in the smallest space of time, and so very often ends by choosing the wrong method that we have frequently heard it said, even by those who have been looking longingly forward to a “Bank holiday,” that they are glad when it is over. But it is not everybody who is tempted by the facility of locomotion to cover as many miles of ground as he possibly can during the day: some there are who regard a holiday as an opportunity for indulging in those intellectual pursuits from which they are debarred during the hours of business. Literature, painting, music, and many other arts hold out inducements to the man of leisure as well as outdoor enjoyments, and a holiday consecrated to books, pictures, or instrumental and vocal compositions is often considered as one of the red-letter days in a man’s diary.

We have never been able to see the precise reason for it, but there has latterly been a growing tendency to patronise what may be termed “holiday literature.” Charles Dickens was the man who set the fashion to authors by writing “Christmas books,” in which a tale was told having abstractedly nothing whatever to do with any particular period of the year; but, as it was necessary, for commercial purposes, to connect it with what is known as our

“festive season,” all the good and generous characters introduced became doubly good and generous, all the vicious and niggardly ones were converted to virtue and liberality, and all misery was turned into unalloyed happiness by the magic wand of Father Christmas, the entire *dramatis personæ* swearing eternal friendship in the last chapter with a unanimity only to be witnessed in the final scene of one of our conventional comedies. With the amount of merit displayed in the course of these stories we have nothing whatever to do, and here only allude to the subject to show how fatally the system acted upon literature, for the flood of works written upon the model we have mentioned which from that time has inundated the book-market has scarcely yet subsided. Many of these imitations are doubtless extremely good; but “holiday literature” is not presumed to overtax the powers either of the author or reader. It must be remembered, too, that the copies are not likely to have less faults than the original. Charles Dickens was unquestionably a genius in his way; but, although we consider the “Christmas Carol” one of the very best books he has produced, there can be no doubt that the “Christmas” machinery used to attract the public is as palpable to those behind the scenes as are the ropes and cranes used for the aerial flights of the Christmas fairies at our theatres.

To say that “holiday music” keeps pace with “holiday literature” is we think rather understating the fact; it immeasurably exceeds it. True it is that a large portion of compositions of this class are no more called by their right names than are the three-volume novels especially written for the idle moments of idle people; but those who want what is termed “light music” know perfectly well where to look for it. As long as pupils are permitted by their teachers to believe that the study of good music is a duty they will instinctively fly to bad music as a pleasure. Many children who read a “pretty story” in their holiday moments advance to higher works at a maturer age; but few who are thoroughly contented with a “pretty piece” when young learn to appreciate better compositions as they grow older, because their musical study usually ends with their school-days, and the foundation of a frivolous taste has during that period been too securely laid to be altered in after-life.

But, it may be said, are we always to be thinking profoundly during our hours of recreation? Certainly not. We have heard of a Professor who told all who studied with him invariably to attach his portrait to their pianoforte during a vacation, in order that they may be reminded of his lessons. As well might boys, when released from school, be compelled to talk to each other about the relative merits of the Greek and Roman literature, or walk two and two to keep up the feeling of academical discipline. The lessons of a master should sink so deeply into the nature of his pupil that the effect is continued when the cause is removed, and then a holiday is the very time when the result of good training is shown. Hang up the holly at Christmas, fill your rooms with merry-hearted boys and girls, banish all restraint, and let mirth reign supreme; but do not imagine that well-tutored ears and well-tutored minds will, even in play-hours, be satisfied with bad music or bad performance—why we have known many children who could not enjoy their dance because the pianist played “such horrible basses.”

It has rarely occurred to us to be present at a festive gathering when the flimsy compositions presumed to be appropriate to the occasion have pleased even

the juvenile portion of the guests. We have nothing whatever to say against many of the quadrilles which have obtained popularity, and several of the waltzes we could name are so exceedingly graceful and melodious that they can be both danced to and listened to with the utmost pleasure. Even some of the well-known airs (of course divested of the words) are extremely welcome in a ballroom, and sufficiently rhythmical for dancing purposes; but when waltzes are published with sickly sentimental titles, and thus assume the dignity of pianoforte compositions, or when familiar tunes are "worked up" by fashionable "composers" into a showy Fantasia, we cannot but feel that pretenders are usurping the place which should be occupied only by the elect. It would of course be unnecessary for us to mention a number of charming small works which should be accepted as legitimate "holiday music;" but we have no desire to turn our gossiping article into a catalogue of compositions "suitable for the occasion." Our wish is solely to draw attention to the fact that cheerful and bright music by accredited writers exists around us which would delight equally young and old, and to prove that they are often held back by those whose duty it should be to bring them prominently into notice by every means in their power. It is much to be regretted, we think, that the word "classical" should be so universally applied to the higher kind of music, more especially when we know that more than half of those persons who use this term would be extremely puzzled to define it. In our youthful days we distinctly remember most carefully avoiding a collection of works, daily within our reach, because they were labelled "British Classics;" but on one occasion, finding no other books available, we were tempted into dipping into these volumes, and, to our surprise, found them so delightful that we were ever afterwards returning to that choice little corner in the bookcase of which we had previously a childish horror. In music the same prejudice exists with those who have been imperfectly educated in the art. Instances have often occurred within our own recollection of persons who made no secret of their dislike to the compositions of the great writers having been perfectly fascinated with a movement from a standard Pianoforte Sonata, or a song by an eminent composer, and when told the place of these pieces amongst the works of art they have frankly confessed that, if *this* is "classical music," they like it very much. To such listeners we certainly would not perform the most profound tone-poems; but what may be termed, in its widest sense, "holiday music" need not be rubbish; and, if people possessing tolerable intelligence in other matters were only to bring a little of it to bear upon music, they would scarcely condemn unheard those very works which have elevated the art to its present high position.

And now let us see how the composers themselves spent the holiday moments of their lives. It has often been said that when a person whose heart is in his work gets a short respite from necessary toil he rarely tears himself away from the scene of his labours. Certainly an author, to change the usual current of his thoughts, often takes the opportunity of reading, and an actor occasionally goes to see a play; of course, therefore, a composer sometimes hears good music as a relaxation. But usually the very sensation of repose creates a longing for producing a composition which shall express the thoughts called up by the feeling of the time. When Spohr took up his residence at the pretty little Swiss village of Thierachern, he says, "The daily exercise in the

beautiful pure balmy air strengthens our bodies, enlivens our spirits, and makes us joyous and happy. In such a disposition of mind one works easily and quickly, and several compositions lie already completed before me, namely, a Violin Concerto in the shape of a vocal scena and a Duet for two violins." Then was not Mendelssohn's tour in Scotland depicted in his *Symphony in A minor*, and his impressions of the Hebrides recorded in the Overture to the "Isles of Fingal"? These, indeed, are veritable musical diaries, written in a language which all can understand and feel; and yet they are both "holiday" works, and composed under the influence of that placid enjoyment of nature which only the true poet can thoroughly appreciate. Again, it may be recollected that when in London Mendelssohn had the misfortune to hurt his knee so seriously, by being thrown from a cab, as to be for a long time confined to his room; but to this forced retirement we owe the composition of the beautiful little Operetta known in England as "Son and Stranger," which was expressly written to be performed on the celebration of his parents' "silver wedding." In his letter to Devrient—so full of spirits that we can scarcely imagine that its writer was lying on a bed of sickness—he says, "We will get up this fun, with other trifles, on the eve of the day, with a regular (miniature) stage, and a regular (miniature) orchestra; and I beg of you to begin putting the matter in hand: to think what costumes we shall have, to take the part of stage manager, to show my eldest sister how she is to conduct herself as the overseer's wife. You will know what I should like; and over the first rice-cake, the whole of which I intend to eat myself, we will discuss further particulars." Haydn, it is well known, threw his lighter thoughts into works the humour of which reveals a portion of his nature which but for the composition of these comparative trifles might have been hidden from his admirers. The "Toy Symphony" has enlivened many a juvenile programme; and amongst his "holiday music" we may mention the Trio, "Maiden fair, oh deign to tell," in which the bass is presumed suddenly to make his appearance at a window, and interrupt, in stentorian tones, an affectionate duet between two lovers. Then the "Abschied Symphony" ends with a genuine musical joke, the performers disappearing one by one from the orchestra, until the Conductor is left alone, and almost in the dark. Let us call to mind, too, the lovely little piece of Handel known by the name of "Water-Music," composed expressly for the river picnic, when the recently crowned King George I., the Prince and Princess of Wales, with a large party of nobility, went in barges from Whitehall to Limehouse; and also the Overture and five other movements written for the "Royal fireworks" which were exhibited in the Green Park to celebrate the peace of Aix-la-Chapelle. Surely we may class all these compositions as pure "holiday music;" and yet do we not listen to them with delight, even after the circumstances which called them into being are almost forgotten?

To those who know how vividly music can express the varied shades of human feeling—how humour as well as pathos, joy as well as sorrow, have been evoked by the magic of sound—the hours of recreation are merely short periods stolen from the more serious portion of their lives when, as we have endeavoured to show, they take advantage of their consummate mastery of the art to use it rather as a relaxation than a study. All, therefore, who profess to be lovers of music should take to heart the truth that

nothing palls sooner upon the taste than the frivolous compositions upon which fashion has set the seal of approval. There can be no question that, if small men have written good "holiday music," great men have written better. Should we not try, therefore, even in the height of our pleasure, not to degrade an art which has a mission so noble? We may enjoy ourselves like grown-children, but let it be like educated grown-children.

THE GREAT COMPOSERS, SKETCHED BY THEMSELVES.

By JOSEPH BENNETT.

No. III.—MOZART (*continued*).

I COME now to the letters written by Mozart from the time of his arrival in Paris (March 23, 1778) till his return to Salzburg in the early part of the following year. That the composer, though sorry to absent himself from his beloved Aloysia, entered the French capital with high hopes there is abundant evidence to prove. It is equally certain that he busied himself with worldly-wise measures to secure their realisation, making friends everywhere, and behaving so agreeably that his mother, who travelled with him, wrote, "I cannot describe to you how much Wolfgang is beloved and praised here." At the same time, Mozart entertained the most profound contempt for French music, though this did not hinder him from applauding it in public. Witness the following extract from one of his letters home: "I have this moment returned from the Concert Spirituel. Baron Grimm and I often give vent to our wrath at the music here—N.B. when *tête-à-tête*, for in public we call out 'bravo! bravissimo!' and clap our hands till our fingers tingle." To tell the truth, Mozart, though complaisant from policy, was soon disgusted with everything French, and began to exhibit himself as a thorough-going hater from a national point of view. To this frame of mind he was materially helped by somewhat cold treatment on the part of those whose favour and patronage he sought. Addressing his father, in reply to advice that he should persevere in making friends, Mozart writes, "You tell me that I ought to pay a good many visits in order to gain new acquaintances and renew former ones. This is, however, impossible, from the distances being so great; and it is too muddy to go on foot, for really the mud of Paris is beyond all description. To go in a carriage entails spending four or five livres a day, and *all for nothing*; it is true the people say all kinds of civil things, but there it ends, as they appoint me to come on such and such a day, when I play and hear them exclaim, 'Oh! c'est un prodige! C'est inconcevable! C'est étonnant!' and then, 'Adieu!' At first I spent money enough in driving about and to no purpose, from not finding the people at home. Unless you lived here, you could not believe what an annoyance this is. Besides, Paris is much changed; the French are far from being as polite as they were fifteen years ago; their manner now borders on rudeness, and they are odiously self-sufficient." But the real reason why Mozart so soon became tired of visiting was not mud, nor expense, nor distance, but the pride we have already observed in him. This appears clearly enough, from an account he gives of his reception by the Duchesse de Bourbon, every line of which seems to taste of the bitterness of mortification. I quote it not only as helping to explain the master's state of mind, but because it gives a picture of genius in the house of wealth and position: "I waited half an hour in a large room

without any fire, and as cold as ice. At last the duchess came in, and was very polite, begging me to make allowance for her piano, as none of her instruments were in good order, but I might at least try it. I said that I would most gladly play something, but at this moment it was impossible, as my fingers were quite benumbed from the cold, so I asked her at all events to take me to a room where there was a fire. 'Oh! oui, monsieur, vous avez raison,' was the answer. She then seated herself, and drew for a whole hour in company with several gentlemen, all sitting in a circle around a large table, and during this time I had the honour to wait. The windows and doors were open, so that not only my hands, but my body and my feet were cold, and my head also began to ache. Moreover, there was *altum silentium*, and I really did not know what to do from cold, headache, and weariness. I again and again thought to myself that if it were not on M. Grimm's account I would leave the house at once. At last, to cut matters short, I played on the wretched, miserable piano. What, however, vexed me most of all was that the duchess and all the gentlemen did not cease drawing for a single moment, but coolly continued their occupation; so I was left to play to the chairs and tables and the walls. My patience gave way under such unpropitious circumstances. I therefore began the Fischer Variations, and after playing one-half of them I rose. Then came eulogiums without end." Here, truly, is a scene for a painter—the sumptuous saloon, the stately duchess and her gentlemen round the big table, and against the wall poor Mozart humbly waiting, and visibly shivering in his thin dress of ceremony. No wonder that such experiences made him bitter against all around, or that the contempt with which he fancied himself treated on the score of his nationality should make him take a fierce pleasure in heaping Teutonic abuse upon France and the French. Here is an out-spoken example of the feeling to which he was driven: "If this [Paris] were a place where people had ears to hear or hearts to feel, and understood just a little of music, and had some degree of taste, these things would only make me laugh heartily, but as it is (so far as music is concerned) I am surrounded by mere brute beasts. But how can it be otherwise? For, in all their actions, inclinations, and passions, they are just the same. There is no place in the world like Paris. You must not think that I exaggerate when I speak in this way of the music here, refer to whom you will, except to a Frenchman born, and (if trustworthy) you will hear the same. But I am now here, and must endure it for your sake. I shall be grateful to Providence if I get away with my natural taste uninjured. I pray to God every day to grant me grace to be firm and steadfast here, that I may do honour to the whole German nation. . . . I entreat you, dearest father, to take measures that I may see Italy, in order to bring me to life again." The reference here to the Vaterland should not be overlooked. It shows that Mozart was, so to speak, driven back upon his nationality. In a second letter we find other evidence to the same effect: "I am pretty well, thank God! but still I am often puzzled to know what to make of it all. I feel neither hot nor cold, and don't take much pleasure in anything. What, however, cheers and strengthens me most is the thought that you, dearest papa, and my dear sister are well, that I am an honest German, and though I cannot say, I may, at all events, *think* what I please; and after all that is the chief thing." Again, describing the successful performance of his Symphony (in D major) written for the Concert Spirituel, he

says: "The moment the Symphony was over I went off in my joy to the Palais Royal, where I took a good ice, told over my beads, as I had vowed, and went home, where I am always happiest and always shall be happiest, or in the company of some good, true, upright German who, so long as he is unmarried, lives a good Christian life, and when he marries loves his wife and brings up his children properly." In another letter we read, "The French are and always will be downright donkeys; they can do nothing themselves, so they must have recourse to foreigners. . . . If I receive a commission to write an Opera I shall have annoyance enough, but this I shall not much mind, being pretty well accustomed to it—if only that confounded French language were not so detestable for music. It is, indeed, too provoking; even German is divine in comparison. And then the singers—but they do not deserve the name, for they do not sing, but scream and bawl with all their might through their noses and throats." Subsequent to this, Mozart writes that his friend Baron Grimm had upbraided him for "not going about enough," and proceeds to give an example of what good "going about" resulted in. He had taught for some time the daughter of the Duke of Guines, who, however, on her betrothal, discontinued taking lessons. About this Mozart declares, "It is no particular loss to me, for the duke only pays me what every one else does. . . . They went into the country, and when they came back ten days afterwards I was not apprised of it; had I not by chance inquired out of mere curiosity I should not have known that they were here. When I did go, the governess took out her purse and said to me, 'Pray excuse my only paying you at present for twelve lessons, for I have not enough money.' This is a noble proceeding! She then gave me three louis d'or, adding, 'I hope you are satisfied; if not, I beg you will say so.' M. le Duc can have no sense of honour, or probably thinks that I am only a young man and a thick-headed German (for this is the way in which the French always speak of us) and that I shall be quite contented. The thick-headed German, however, was very far from being contented, so he declined the sum offered. The duke intended to pay me one hour instead of two, and all from economy. As he has now had a Concerto of mine for harp and flute* for the last four months which he has not yet paid me for, I am only waiting till the wedding is over to go to the governess and get my money. What provokes me most of all is that these stupid Frenchmen think I am still only seven years old, as they first saw me when I was that age." Something had been said to Mozart about writing an Opera, and even in this he finds a subject for railing: "I must compose a great Opera or none. If I write only smaller ones I shall get very little, for here everything is done at a fixed price, and if it should be so unfortunate as not to please the obtuse French, it is all up with it. . . . I assure you that, if I receive a commission to write an Opera, I have no fears on the subject. It is true that the devil himself invented their language, and I see the difficulties which all composers have found in it. But, in spite of this, I feel myself as able to surmount these difficulties as any one else. Indeed, when I sometimes think in my own mind that I may look on my own Opera as a certainty, I feel quite a fiery impulse within me, and tremble from head to foot, through the eager desire to teach the French more fully how to know, and value, and fear the

Germans. Why is a great Opera never entrusted to a Frenchman? Why is it always given to a foreigner? To me the most insupportable part of it will be the singers. Well, I am ready; I wish to avoid all strife, but, if I am challenged, I know how to defend myself. If it runs its course without a duel I should prefer it, for I do not care to wrestle with dwarfs." It is interesting to see Mozart thus posing as the champion of Germany and the enemy of France, and it is not surprising that, a few weeks after writing the words last quoted, he shook the mud of Paris off his feet, and betook himself to his own people. Let me dismiss Mozart as a satirist of the French under pleasantly humorous circumstances. Speaking of his Symphony he says, "I have been careful not to neglect *le premier coup d'archet*, and that is sufficient. All the wiseacres here make such a fuss on that point. Deuce take me, if I can see any difference! Their orchestra begins all at one stroke, just as in other places. It is too laughable. Raaff told me a story of Abaco on this subject. He was asked by a Frenchman in Munich or elsewhere, 'Sir, you have been to Paris?' 'Yes!' 'And to the Concert Spirituel?' 'Yes!' 'What do you say to the first stroke of the bow? Have you heard the first stroke of the bow?' 'Yes, I have heard the first—and the last!' 'How the last? What do you mean by that?' 'I have heard the first and the last, and the last gave me the greater pleasure!'"

I have now to present Mozart in a very different character, and under circumstances adapted above all to show him as he really was. Affliction is fittingly likened to a furnace, which burns up the dross and reveals the true metal, and it was through a very hot furnace that our great composer during his stay in the French capital was called upon to pass. His good and indulgent mother, the companion of his wanderings, whose very presence made a home to him among strangers, was taken ill towards the end of June, and on July 2 her life, to use the bereaved son's own words, "went out like a light." Three hours later Mozart was writing to a friend in Salzburg begging him to assist in breaking the news to and consoling the father and daughter. For himself he was resigned. "God has called her to Himself; I clearly see that it was His will to take her from us, and I must learn to submit to the will of God. The Lord giveth, and the Lord taketh away." But for those at home he was terribly anxious. "I entreat you, therefore, my best friend, to watch over my father for me, try to inspire him with courage, that the blow may not be too hard and heavy on him when he learns the worst. I also, from my heart, implore you to comfort my sister. Pray go straight to them, but do not tell them she is actually dead—only prepare them for the truth. Do what you think best, say what you please, only act so that my mind may be relieved, and that I may not have to dread another misfortune. Support and comfort my dear father and sister." The same day Mozart wrote a most pathetic letter to his remaining parent—pathetic in its very attempt to divert the old man's attention from the news the writer chiefly wished to convey. Beginning by describing his mother as seriously ill, but not dead, Mozart ominously insists upon our helplessness in the hand of God. He continues, "I do not mean to say by this that my mother will or must die, or that all hope is at an end. She may recover and be restored to health [surely the recording angel blotted out the entry of this statement with a tear], but only if the Lord wills it thus. . . . Now for another subject. Let us put aside these sad thoughts, and still hope,

* Played not long since in St. James's Hall at a concert given by Mr. John Thomas.

but not too much; we must place our trust in the Lord, and console ourselves by the thought that all must go well if it be in accordance with the will of the Almighty, as He knows best what is most profitable and beneficial both for our temporal and spiritual welfare." He then strains himself away from the subject that must have filled his heart to bursting, and gossips about his new Symphony, announces the death of Voltaire as became a pious Catholic—"the ungodly arch-villain, Voltaire, has died miserably like a dog—just like a brute"—refers to a "project" concerning himself and Aloysia, who, at the moment, we may well believe, was dearer to him than ever; chats about Opera libretti, and then, as was inevitable, comes round to the main theme: "My dearest mother is in the hands of the Almighty. If He still spares her to us, as I wish He may, we will thank Him for this blessing; if He takes her to Himself, all our anguish, misery, and despair can be of no avail. Let us rather submit with firmness to His Almighty will, in the full conviction that it will prove for our good, as He does nothing without a cause." We know from Leopold Mozart's letters that he was not deceived by his son's loving policy. He knew that the blow had fallen, and was not startled when a second epistle arrived from Paris stating the truth. In this Wolfgang rises to absolute eloquence. "I hope," he says, "you have now summoned up courage to hear the worst, and that, after at first giving way to natural and only too just anguish and tears, you will eventually submit to the will of God, and adore His inscrutable, unfathomable, and all-wise Providence. . . . Weep, weep, as you cannot fail to weep, but take comfort at last; remember that God Almighty has ordained it, and how can we rebel against Him? Let us rather pray to Him, and thank Him for His goodness, for she died a happy death." "I would fain have gone with her," exclaims the disconsolate son, "but we shall see her again and live together far more happily and blessedly than in this world. The time as yet we know not, but that does not disturb me, when God wills it I am ready. His heavenly and holy will has been fulfilled. . . . My dearest father, do not give way. My dear sister, be firm. . . . Remember, my beloved ones both, that you have a son and a brother anxious to devote all his powers to make you happy." Then the writer, careful to divert the sorrowing widower's thoughts, turns aside to ordinary matters, winding up at last with the counsel, "Pray without ceasing; this is the only resource we have." One cannot look at Mozart's behaviour at this distressing crisis of his family life without admiration. There may be here and there a man ready to put on a mask and play at mummery by the open grave of his mother; but such was not our great master, and the letters from which I have quoted remain an eternal proof of his piety as a man, and his deep-toned affection as a son.

I have referred above to Mozart's pride as a musician and artist, and now is the time for his letters to prove that he was otherwise sensitive. After his mother's death he was boarded and lodged gratis in the house of Baron Grimm, but he soon intimates to his father that all is not smooth there. In one letter we read, "When you write to the friend with whom I am staying do not be too obsequious in your thanks. There are reasons for this, which I will tell you some other time." The fact was that Grimm offended by impressing upon Mozart a sense of his obligation to the goodness which found him a home. This the spirited little man could not stand, and he pours out his wrath to his father in terms as follow:

"He has no great cause to be so proud of his good deeds towards me, for there were four houses where I could have had both board and lodging. The worthy man does not know that, if I had remained in Paris, I intended to have left him next month, to go to a house that, unlike his, is neither stupid nor tiresome, and where a man has not constantly thrown in his face that a kindness has been done him. Such conduct is enough to cause me to forget a benefit, but I will be more generous than he is. I regret not remaining here only because I should have liked to show him that I do not require him, and that I can do as much as his Piccini, although I am only a German. The greatest service he has done me consists in fifteen louis d'or which he lent me bit by bit during my mother's life and at her death. Is he afraid of losing them? If he has a doubt on the subject, then he deserves to be kicked, for in that case he must mistrust my honesty (which is the only thing that can rouse me to rage) and also my talents; but the latter, indeed, I know he does, for he once said to me that I was not capable of writing a French Opera. I mean to repay him his fifteen louis d'or when I go to take leave of him, accompanied by some polite expressions." The Grimm feud thus announced continued to the end of Mozart's stay in Paris, and the composer was always very bitter on the subject; but his too conscious benefactor, in league with the father at Salzburg, never relaxed his hold, and he it was who dictated when Mozart should leave, and packed him off in a slow waggon that took ten days to reach Strassburg. Doubtless there were faults on both sides, but the matter is hardly one for discussion here. Mozart felt humiliated, that is plain, and it concerns me only to show how promptly he resented any attack upon his self-respect. But the composer at this time was beginning to have a due sense of his own value. The Prince-Archbishop of Salzburg, in a roundabout way, opened negotiations for his return as Capellmeister, and the offer was warmly seconded by Leopold Mozart, whose humble stipend scarcely kept a decent roof over his head. But Wolfgang, though anxious to please his father, exacted terms from the archbishop, and said some very cutting things about Salzburg with which its reverend ruler would scarcely have been pleased had they reached his ears. "Salzburg is no place for my talent," he proudly wrote, and then became sarcastic. "Without a Capellmeister, there must be quiet and order in the orchestra. That would never do. Is there no ass-eared old perriwig, no dunder-head forthcoming, to restore the concern to its former disabled condition? I shall certainly do my best in the matter. To-morrow I intend to hire a carriage for the day and visit all the hospitals and infirmaries, to see if I can't find a Capellmeister in one of them." After this outburst of the impatience and anger of genius Mozart cooled down sufficiently to negotiate. He must have this, that, and the other privilege, and he carried his point, which was the reason why late in September he got into the Strassburg waggon, and crawled for ten days through the plains of France, his heart and brain all the time more full of Aloysia Weber than of a Capellmeister's duties in the city of his birth.

There is only one other personal incident in this section of Mozart's letters upon which it is desirable to dwell as indicative of character. When the composer rejoined his darling Aloysia at Munich he found her entirely changed towards him. The story goes that she scarcely condescended to recognise him, whereupon he sat down to the piano and sang, "I

gladly give up the girl who slights me." But though Mozart took his disappointment like a man in public, he suffered like a man in private, and in a letter to his father we can see the tears. "To-day I can only weep," he exclaims. "I have far too sensitive a heart." "I really am unfit for anything; my heart is too full of tears. I hope you will soon write to me and comfort me." The composer's elastic nature, however, was not to be permanently cast down. He soon transferred his love to Aloysia's sister Constance, who, as we all know, ultimately became his wife.

Two matters not personal as to character may be mentioned before dismissing the Paris letters. One is Mozart's opinion of that now rampant vocal defect the *vibrato*. "Nothing," says the master, "can be more truly odious; besides, it is a style of singing quite contrary to nature. The human voice is naturally tremulous, but only so far as to be beautiful, and it is imitated not only on wind instruments but on stringed instruments, and even on the piano. But the moment the proper boundary is passed, it is no longer beautiful, because it becomes unnatural. It seems to me then just like an organ when the bellows are panting." There is some humour in my next and closing extract, which refers to the gimcrack watches it was the then custom for "persons of distinction" to bestow upon artists. "Speaking of watches," says Mozart, "I must tell you that I am bringing one with me—a genuine Parisian. You know what sort of a thing my jewelled watch was—how inferior all the so-called precious stones were, how clumsy and awkward its shape; but I would not have cared so much about that had I not been obliged to spend so much money in repairing and regulating it, and after all the watch would one day gain a couple of hours, and next day lose in the same proportion. The one the Elector gave me did just the same, and the works were even worse and more fragile. I exchanged these two watches and their chains for a Parisian one which is worth twenty louis d'or. So now at last I know what o'clock it is; with my five watches I never got so far as that before."

(To be continued.)

A SKETCH OF THE HISTORY OF MUSIC-PRINTING, FROM THE FIFTEENTH TO THE NINETEENTH CENTURY

By FRIEDRICH CHRYSANDER.

(Concluded from page 527.)

FIFTH PERIOD.—ENGRAVING ON PEWTER AND ZINC.

THE imperfection of the earliest method of music-printing, xylography, called the invention of musical typography into existence. In close connection with the peculiar notation employed for the lute and organ (tablature) arose the practice of engraving music upon copper; and from the imperfection of this again sprang that improved process which has now been everywhere adopted, and acknowledged to be the best mode of printing music.

This method, which we have now to describe last of all, consists not in anything completely new, but only in carrying on to a further stage what the copper-engravers were already doing. Although at first they produced music in the same manner in which other copperplate engravings were executed, yet music contains so much that is purely mechanical, being repeated again and again, that mechanical means were soon resorted to in order to lessen the

amount of labour. The Italians, Verovio and his followers, did not do much in this way, but followed the lines of the manuscript music which they were copying. Their copper-engraving consequently never attained any extension and commercial importance comparable to that of their typography, and during the entire seventeenth and eighteenth centuries copied music was what Italy chiefly spread abroad.

The Dutch were directly opposed to the Italians in all this. They never copied, printed nothing worth mentioning with movable types, and engraved everything on copper; moreover they chose such forms of notes as were the most convenient for engraving; and the extraordinarily high cultivation of the art of picture-engraving soon exerted a beneficial influence on music-engraving. About 1700, when music-engraving on copper had reached a very high degree of prosperity, it is said that one important branch of industry, but at the same time an object of envy and attempted imitation to foreigners, was concerned with certain peculiar instruments for accelerating the engraving of music on copper, which the Dutch possessed and carefully kept secret. The French also naturally possessed similar mechanical helps; for Baussen, who engraved hundreds of thousands of notes for Ballard, of course chose those instruments that made the work the easiest for him. It may then be assumed that these instruments, and those of the Dutch also, were all distinguished from those of modern music-engravers by being brought down to the plate, not by a blow with the hammer, but by mere motion of the hand, or, in other words, that did not *strike*, but *bored*. About 1820 the engraver Töpfer was still living at Leipzig, who only in his later years changed from engraving music on copper to the engraving on pewter, which was introduced into Germany from France about the year 1800. His pupil, Fr. Weissenborn, an admirable engraver (father of Hermann Weissenborn, the engraver employed for the works of the German Handel Society), received from Töpfer the instruments for copper-engraving. They were not stamps or punches (*poissons*) but *borers*, and could be used with tolerable rapidity. We are justified in supposing these to be the old Dutch inventions, considering that they are suited to the nature of the material, for notes cannot be formed by blows in copper in the same way as in pewter and zinc.

This is the reason why I have made the distinction of the fourth and fifth periods to depend upon the material employed, and not upon the question whether the notes were put upon the plate by punches or by the free hand. Indeed, a distinction on the latter basis could not be carried out, because the free action of the hand is an essential condition in every mode of music-engraving. That the new method depended greatly in its execution on the employment of a new material will be evident from the following exposition.

England was the chief market for the musical press of the Dutch. The demand in England increased steadily from year to year, especially after the establishment of an Italian-English Opera in 1706. Music-publishers and engravers multiplied rapidly, and the more music was produced or at least performed at home, the less could importation from Holland suffice to meet the demand, and the stronger was the impulse to print everything at home. That a little later there were music-engravers on copper in London too, who formed their style on the best French models, is shown by the first book of "Suites de pièces pour le clavecin" by Handel, which was engraved by Cluer and published in 1720. But in

general, the English copperplate engraving was as mediocre as printing with movable types in the same period in Germany. Yet even if it had been better, even if the English could have learned from the Dutch all their arts of quick production, the chief defect for England would not have been removed—that it demanded too much time. This was not much felt in the first two decades of the eighteenth century. But when the Royal Academy of Music for Operas was opened in London, in 1720, with works of the first living composers, executed by singers and instrumentalists of the first rank, and encouraged by general applause and crowded audiences, the demand for new music was so pressing that the existing mode of printing became intolerably insufficient.

The peculiar circumstances existing in the first few years of the London Opera Academy were a strong incentive to a zealous and ambitious man of business to discover new methods. Handel was prepared to negotiate the printing of his Operas through his friend, transcriber, and treasurer, Johann Christoph Schmidt (Smith). John Cluer received them to engrave and print, and was also engaged in the sale. Cluer was without doubt the best engraver then in London, and was selected by Handel for this reason. But there was another man who looked on their connection with especial displeasure, and whose chief aim was to get the English music trade into his own hands. This was John Walsh. He saw by the example of Cluer what advantages good engraving commanded, and worked indefatigably at improving the method. He was also all the more anxious now to extend the range of his publishing business, as the chief source, Handel, was almost entirely closed to him. His energy was undaunted, and was in a few years rewarded by success. The first mature fruit of his labours was a work which appeared in 1724:—

“MUSICA SACRA: or, Select Anthems in score. . . . Compos'd by Dr. William Croft. . . . Printed for and sold by John Walsh.” [1724. Folio.]

It is not dated, but the privilege was granted October 30, 1724. That in this publication some remarkable experiment in music-printing was tried we are told in the composer's preface, which commences in a remarkable style, quite unusual on such occasions, as follows: “This being the first essay of publishing Church-Musick in England, after the manner of printing wherein this performance is done, it may not be improper to take notice of some of the advantages that may accrue to the science in general from this method of publishing the same, as also the benefit and ease that Performers in this way may receive, in order to their improvement in Musick, by having it laid before them in a complete and correct score.” He continues to observe that there is no want of good old pieces of Church music, but that they are not at all generally circulated, “for want of the art of regularly placing and ranging the Notes, a nicety which the old way of printing would not admit of.” By “the old way” he means printing with movable types, and mentions the score of Purcell's *Te Deum* and *Jubilate*, printed in that way, as a warning instance of incorrectness. The circulation of manuscript copies was still common, but this produced almost a greater harvest of errors. “From this short view, therefore, of the mischiefs of erroneous Printing and injudicious Transcribing of Church-Musick, and the inconveniences arising from the manner of writing and printing it in separate Parts and not in Score; it must necessarily follow, that this new way of conveying the same to posterity, by printing it in a complete Score, will greatly tend



to the improvement and advantage of Musick in general; which art of printing, by the indefatigable Industry of our present Undertaker, is brought to much greater perfection in England, than in any other part of Europe; the manifold advantages whereof may best be known, and will be most effectually explained by the use and practice of it.” The worthy Dr. Croft proceeds in the same diffuse style to set forth these advantages, and hopes that practised singers will in future sing their parts direct from the score; he also wishes (and the publisher undoubtedly joins in the wish) that the works of earlier composers for the Church may come to be printed in this same “complete and correct manner,” supported by the subscriptions of the heads of the Church; but of the new method itself he says no more.

Dr. Croft's words refer strictly only to the engraving of music in contradistinction to type-printing, and it is only of Church music that he says this was the first (considerable) printed work of its kind. Nevertheless we should err greatly if we doubted that a new method was then really adopted through Walsh's “indefatigable industry.” Croft's Anthems were engraved not on the old substance, copper, but on *pewter*, a mixture of tin and lead. The use of a new substance is to be recognised in the engraving. It is indeed still effected by the free hand, or with only the instruments used by copperplate engravers, even the crotchets being made without punches; but the movement of the hand in these notes, and especially in the bows and cross-lines, is such as to force us to infer a softer metal. The style is not uniform throughout, doubtless because many engravers were employed; pages 79-94 are scarcely distinguishable from copper-engraving, but the following pages again differ from it considerably. Bows, such as occur, e.g., on page 128, can only be made by a single stroke on pewter, not on copper.

All that is asserted here is still further confirmed by the second volume of Croft's “Anthems,” which was published later. If I can now prove that pewter plates were then already in use, no doubt will remain as to the truth of the above. In the same year with Croft's “Anthems,” but several months before them, Cluer published a neat octavo edition of Handel's new Opera, “*Julius Cæsar*.” We learn details about it from the advertisements. Having announced his edition as the only genuine one in the *London Journal* of May 2, 1724, Cluer writes more definitely on June 6: “Corrected and Figur'd by Mr. Handel's own Hand; therefore beware of incorrect pirated Editions—done on large Pewter Plates.” The edition was not published till the 13th of July, and was thus announced two days previously: “The whole Opera of *Julius Cæsar* in Score. Compos'd by the celebrated George Frederick Handel of London, Gent., and Corrected and Figur'd by his own Hand; Price 15s.” (*London Journal*, July 11, 1724).

The meaning of the “large pewter plates,” as a glance at the edition shows, is that two royal octavo pages were engraved on one plate and printed from it. Consequently Croft's “Anthems” were not the first work engraved on pewter, as is asserted in an article in the *Printing Times* in 1876. Moreover this shows that Walsh cannot be regarded as the inventor of this important innovation. The praise which good Dr. Croft lavished on him, of having by indefatigable industry brought music-engraving in England to much greater perfection than that of any other country, would twenty years later have been well merited, but at the time must have been chiefly dictated by the pleasure he felt at seeing his Anthems printed with such unexpected rapidity and excellence.

Cluer had made this improvement before Walsh. All the details concerning it are shrouded in obscurity, because the matter was treated as merely an affair affecting the printers; and were it not for the incidental notice in the single advertisement of June 6, 1724, we should know nothing of it. Unless previous experiments had been made with similar plates, Walsh must have seized the same material as soon as ever he heard of Cluer's mode of engraving "Julius Cæsar." So much must now be regarded as certain: Cluer and Walsh were the two persons who put the new method into practice, and their rivalry during the years from 1720 to 1729, when Cluer died and his widow kept up the business only for a short time, occasioned the conversion of the old copper-engraving into pewter-engraving.*

Cluer may have been the first to use pewter, but he certainly did not discover its special value. A few months after "Julius Cæsar" he printed Handel's newest Opera "Tamerlane," on the title-page of which is written in imposing letters, "Engrav'd on Copper Plates." "Tamerlane" was published January 9, 1729 (see my "Life of Handel," vol. ii. p. 125). In "Lothario" also, the last of the Operas engraved by him, published in 1729, he kept to copper-engraving. Probably there was some difficulty in printing from the pewter plates, the ink may have stuck to them, or the plates may have cracked when used for printing a very large edition; and such misadventures would soon make the printers afraid of pewter. Walsh seems to have bought Cluer's business from his widow; at least impressions of Handel's Operas taken from Cluer's plates were published after 1730 under his name, and from this time he was at the head of the London music-publishing trade. Handel's works formed the centre of Walsh's business, as Lully's the centre of Ballard's. Now soon after 1730, punches, which were driven with a hammer into the plate, were first used in Walsh's office. At first they were used only for the heads of notes like , but soon for notes like  also, for letter-press, names of instruments, indications of expression, &c.; only the larger titles were for a long time engraved by hand. The original editions of Handel's Operas of the years 1720-40 enable us to follow the whole process from the first experiments down to its ultimate perfection. And the entire history, from copper-engraving to pewter-engraving with punches, can be studied in one single collection, called "Apollo's Feast," consisting of airs selected by Walsh from the above-named Operas, and published in five volumes in the years from 1725 to 1740.

From this collateral branch of the history of music, hitherto but little studied, we are again informed of the great importance of the London Italian Opera in the years 1720 to 1728, when Handel presided over it. It not only stood at the head of European music as well by virtue of the music composed for it as of the performance; it also created a musical public in England, and thereby encouraged industrial inventions and advances which, without this impulse, might have been long delayed.

John Walsh, who had the music business from his father, became, through the unlooked-for musical

advance of England, the greatest music-publisher of the eighteenth century, and died rich in 1766. His activity deserves a fuller description than is possible here. But perhaps some one may be encouraged by this notice to attempt it, and to draw up a list of his publications, which there are means of arranging according to the numbers which Walsh attached to almost all, in their proper order, and generally with the dates supplied from the advertisements. English musical publications after 1710 were only exceptionally provided with a date—a bad custom which had its origin in piracy, and was, like much else, imported from Holland.

I can here give full compensation for having been obliged to knock on the head the idea that musical copper-plate engraving was an English invention (*supra*, p. 524), by the certain fact that the introduction of pewter, and the alteration produced thereby in the mode of engraving through the combination of punches and free handiwork took place in England under the circumstances above detailed. This method spread gradually to other countries and caused the earlier processes to be discarded. It is the basis of all modern music-engraving. Its importance is therefore far greater than that of copper-engraving, although an invention of the eighteenth century may appear less interesting from an antiquarian point of view than one of the sixteenth. Its importance lies in its independence: the process is not dependent on picture-engraving or on book-printing, but is formed solely according to the laws of musical notation. On this ground it is a thing perfect in itself, and consequently stands at the head of all the modes of printing music.

Very curiously, the plates of several works belonging to Walsh's establishment are still preserved perfect, and now form the most important rarity that has come down to our times from the ancient history of music-printing.* They belong to the following five great works of Handel: 1. the first "Coronation Anthem" (known in Handel's time by the name "God save the King"), twenty-five plates; 2. "Acis and Galatea," eighty-nine plates; 3. "Dettingen Te Deum," ninety-eight plates; 4. "Judas Maccabæus," 208 plates; 5. "Messiah," 188 plates; with thirty-five additional plates called Appendix. I quote the works in the order in which they may probably have been engraved. The plates of the Anthem and those of "Acis and Galatea" show us in part the new method still in its earliest stage. These plates have been for a considerable time in the possession of Messrs. Novello, and are in so good a condition that it was possible to print a new edition from them, which is still to be had in the trade.

Thus the modern style of music-engraving arose in England at a time when in Italy the printing of music had almost utterly ceased, and when, both there and in the other musical countries, the largest works, especially scores, were scarcely spread abroad except by manuscript copies, so that the state of things in the fourteenth century, before the invention of printing, appeared to be coming back.

* While noting here Cluer and Walsh as the two innovators, I do not forget Richard Meares, who also worked contemporaneously with them, as an able engraver. In the preface to the class "Printed Music" in the Catalogue of the Caxton Exhibition, p. 249, it is said, "Richard Meares and John Walsh produced stamped plates in London about the year 1720," i.e. plates of pewter. Now it is very probable that Meares also took an active part in this innovation, but I have hitherto found no proof of it, and only know that in the year 1720 he was still working as an eminent engraver on copper: for Handel had his Opera "Radamisto" engraved by him then "on copper plates." If he really employed pewter at so early a date, I hope that the facts concerning it will be soon made public.

* The copper-plates of Marpurg's "Lehrbuch der Fuge" are not the oldest extant, as I supposed (p. 527), for I see from the Catalogue of the Caxton Exhibition, p. 249, that the plates of Corelli's Sonatas, which were engraved in London as early as 1710, are still in existence, and these may probably be confidently pronounced the oldest extant. The work of Marpurg was called on p. 527, "Kunst der Fuge:" its correct title is "Lehrbuch der Fuge." There is a third error on that page, which I take this opportunity of correcting. On p. 527, line 45, occur the words, "It [i.e. Bach's 'Kunst der Fuge'] was published again by Marpurg." "Again" must be cancelled, as Marpurg's edition of that work was not the second but the first, and his task was to write a commendatory preface to a work during the preparation of which Bach had died without being able to complete the publication himself.

About 1750 this style of engraving spread from England to France, and then fell in the former as fast as it rose in the latter. The engraving itself was always tasteful in France, because an excellent school of musical copper-engravers had long been established there; but the impression from pewter plates was far behind the English of 1740. This may be verified very clearly by comparing one of Handel's London scores with one of Gluck's Paris ones. Italy took no part in the movement. But from France the new mode of engraving spread to Germany, first to the Rhine (Bonn and Cologne) and thence to Leipzig. I have already observed that the perfection of music-printing followed in the track of the great composers. This has been the course of events throughout all ages till our times. Leipzig has had the precedence for about the last seventy years. It is impossible here to mention in detail the musical events as well as the technical improvements which have enabled that commercial town to gain such a position. I will only allude to the fact that the Leipzig style and method has in the last twenty-five years spread to France, England, and even Italy. This is intimately connected with the enormous editions of music printed at cheap prices which are peculiar to our age, and are executed by transferring to stone the proofs taken from the pewter, which makes any number of lithographic impressions possible, and preserves the plates long intact. This musical lithography is now the rival and the true pendant to the impression from musical types. Which of the two is the more valuable, or in particular circumstances the more appropriate, often depends on incidental contingencies, so that no general principle can be advanced. Much that is now engraved and then printed from lithographic stone would in my opinion look better if printed from type. Only this can be assumed to be universally allowed, that impressions taken direct from the engraved plates, when compared with those produced by either of the other methods, look superior and grander. On this account the former method is adopted in all standard editions of the classical composers, as, *e.g.*, in the complete editions of the works of Handel, Bach, Beethoven, &c. In the preparation of the plate much is done by mechanical appliances, but the rest by engraving, a form of artistic workmanship the proper sequel to which is the impression from the plate, which reproduces all the delicate details of the work.

This mode of printing is interfered with only in large editions by the defects of the metal, which often suffers cracks and loses the sharpness of the lines even in an edition of a hundred. For this reason the use of *zinc* instead of pewter is a decided advance; and it is matter of surprise that this method has not sooner come into general use. I first introduced zinc in the year 1865 for the engraving of Handel's works. The man whom I engaged for this work had already operated for some time on zinc in engraving some small obscure pieces, mainly from want of means to purchase the more expensive pewter plates. The Oratorio, "The Triumph of Time and Truth," vol. xx. of the German Handel Society's edition of Handel's works, is the first large work printed from zinc plates. Since then I have had thirty-eight more volumes executed from the same material, and have become every year more convinced of its superiority. The punches are not more worn away in twelve years than they would be with pewter; the plates allow a very large number of clear, perfectly clean copies to be struck off without injury, and the greater hardness of the metal makes it possible to employ letters with finer lines than can be used with pewter plates. I have been

thereby enabled to introduce in the edition of Handel the beautiful English letter-types, called "old style" (which can scarcely be used with pewter), although in the last few years others have begun to imitate them. Thus in zinc we have a material which allows us to work with punches to the full extent required, and at the same time is equal to copper in durability as well as in the facility of taking impressions. It therefore commends itself to careful attention and trial on the part of all who have to do with this branch of industry. It is needless to speculate on the degree in which it is likely in the immediate future to supplant pewter. But if it had been possible about the year 1720 to obtain pure zinc for music-engraving, I believe we should never have heard anything of pewter plates.

BORROWED PLUMES.

WHAT a fruitful theme! Truly, were a history written giving a faithful account of all the occasions in which individuals have strutted their little hour in borrowed plumes the reading thereof would prove marvellously entertaining and instructive. There have been times when plumes have been borrowed for good, or at least for harmless purposes, and when no wrong or evil has ensued, but more frequently the assumption has been productive of mischief and injustice. Musical annals present us with abundant examples, and, although not of so much importance in their consequences as in some other affairs of life—as, for instance, when large inheritances have been at stake—yet we cannot but regard them with reprehension. Kings and princes, from Henry VIII. to a recent period, have frequently condescended to wear plumes, as composers, which should rightly have belonged to their music-masters. What a matter of regret it is that so much of imposition has so persistently hung about the history of our National Anthem! Carey, in the first place, probably borrowed plumes from the wings of Dr. Bull; and later on Clark, by his ill-advised attempts to manufacture evidence to bolster up his theories (for he held two distinct opinions on the subject at different times), has only added to the confusion, and increased the difficulty of restoring the plumes to the composer entitled to wear them.

We read with amusement in "Pepys's Diary" how he engaged a professor of music to teach him, and when the former had completed the composition of a piece of music, Pepys complacently dismissed him, not needing his services any further; whereupon Pepys adopts the musical manuscript, fondly regarding it as the product of his own brain. Musical history tells us also of many individuals who from vanity or false pride have frequently discarded the names proper to their birth and country, and by plumes borrowed from Italy endeavoured to impose upon the credulity and imagination of the British public, always too ready to accept anything musical if only it come from abroad. These practices have been common almost time out of mind—certainly from the days of bluff King Hal down to our own; and unfortunately there is not much hope at present of any improvement, unless indeed we pin our faith on the old adage that "when things are at their worst they'll mend." How bad matters are now can be judged by perusing the following cutting from a public journal: "Colonel Stracey, a gentleman well known in operatic circles, happened to be travelling in Denmark, when by the merest chance he came upon the Behrens-Trebelli opera party. The colonel is a distinguished amateur,

and his musical attainments are, as musical people well know, of no mean order. Consequently, Colonel Stracey was induced to make his *début* on the opera stage at the Royal Opera House, Copenhagen, in the character of *Lord Tristan* in 'Marta,' adopting for the occasion the *nom de guerre* 'Signor Rinaldini'—the name, by-the-way, of one of the tenors of Her Majesty's Theatre. Owing to nervousness, however, Colonel Stracey—or rather 'Signor Rinaldini'—was unable to do himself full justice in Copenhagen, and when the troupe arrived at Christiana he again played *Tristano*, this time borrowing the name of another tenor of Her Majesty's Theatre, 'Signor Palladini,' and attaining, I hear, considerable success. Indeed, his success has been so great that I am told he has consented to attach himself to the Behrens-Trebelle troupe for the rest of the tour—of course, in the quality of an amateur." If this account be true, anything more disgraceful it would be difficult to imagine. What Signor Rinaldini has to say to the use of his name, and the high estimation in which he is likely to be held in Copenhagen, is matter for curious speculation. We are afraid that the case just quoted is not an exceptional one.

There are other *borrowings* to be met with in the music world. One which recurs to us on the moment is the varied way in which incomplete editions of Mendelssohn's "*Lieder ohne Worte*" are advertised with a hope that the public may be induced to purchase them as perfect. As a matter of fact, the only complete edition published consists of eight books, the seventh and eighth being copyright. Yet, in spite of this, we see advertisements of the "Six Authentic Books," or the "Six Books Complete," or some other plausible title calculated to impose on those who are not aware that there are really eight books published. The authenticity of the seventh and eighth books is beyond question; the former was actually prepared for publication by Mendelssohn himself.

Musical historians, sometimes from indolence but also frequently from prejudice, do much to perpetuate the wearing of borrowed plumes; writing on any subject, it is easy to copy from some previous author, but it entails considerable trouble and research to ascertain the truth of a particular statement, and therefore we often find a mistake perpetually handed down from one book to another. Hawkins and Burney were both open to this reproach. In a clever book recently published—"Musical Myths and Facts," by Carl Engel—we have noted instances of myths stated as facts, which a little more cautious investigation might probably have prevented. On page 214, vol. i., we read, "Christian Gregor, 1784, is the inventor or originator of the peculiar construction of the organ generally adopted by his sect, in which the player is seated so as to face the congregation." The honour of this invention belongs to our English organ-builder Jordan, as the following advertisement will prove:—

"An organ made by Jordan, being the first of its kind, the contrivance of which is such, that the master when he plays sits with his face to the audience (and the keys being but three foot high) sees the whole company, and would be very useful in churches. This organ has but one sett of keys, but is so contrived that the trumpet base and trumpet treble, the *sisquiltrat* and cornet stops are put off and on by the feet singly or altogether at the master's discretion, and, as quick as thought, without taking the hands from off the keys.

"The said Mr. Jordan invites all masters, gentlemen and ladies to come and hear this his performance

at his workhouse against St. George's Church, Southwark, and will give his attendance from 2 till 5 a clock all next week, Ash-Wednesday only excepted.

"N.B. This organ was play'd on and approved by several masters of music in publick the latter end of November, and is fit for any small church or chappel" (Advertisement in the *London Journal*, Saturday, February 7, 17th).

Again, Engel says on page 251, "the first edition of metrical psalms with musical notation for the Church of England, by Sternhold and Hopkins, London, 1562, has merely the melodies without any harmonious accompaniment, not even a bass." The truth is John Day printed the Psalms in 1562, harmonised for four voices, but each part in a separate book, the melody being of course the tenor part. The existence of these part-books was not dreamt of by Hawkins and Burney, but has been discovered since their time. Two years previously, in 1560, Day had published Parker's Psalter with the tunes harmonised by Tallis, and a note in the book says, "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to suche as will syng or play them priuatelye."

Enough has recently been written about bogus degrees conferred by bogus universities, and many borrowed plumes seem to have been laid aside in consequence.

The advertising columns of the daily press occasionally present us with a fine batch of borrowed plumes; sometimes it is a would-be member of the upper ten who announces that he is open to receive a few names for a "*really aristocratic choir*." Another, who calls himself Signor —, will give "instruction in singing," and "guarantees salaried engagements for Italian and English opera concerts and oratorios." Some time since we saw the announcement of Mr. —'s Concert, in which he would introduce his remarkable pupil, Master —, only eight years of age, when in truth he had only seen the youthful prodigy once or twice, and had never given him a hint or a lesson. Fortunately the lad was saved by a friend, or he would have been used as the stalking-horse of the impostor.

Both in London and the provinces there are people who borrow plumes from the Royal Academy of Music, but who have never been associated with that admirable institution either as pupils or professors.

The moral of all this should be a notice and warning to parents and guardians, and to all whom it may concern, to beware of borrowed plumes.

In the course of a paper lately read before the Schiller Union of Trieste, Mr. Thayer, the biographer of Beethoven, did an act of justice to the memory of Maelzel which should not be overlooked. On the evidence of Schindler, the inventor of the metronome has all along been credited with very dishonest conduct in reference to Beethoven's *Battle Symphony*. He is said to have surreptitiously gained possession of some of the parts, to have employed a friend to fill in what was wanting, and then to have claimed the work as his own property and had it performed in London and elsewhere. This, if true, would have been, as Schindler says, a "disgraceful proceeding," but Mr. Thayer, than whom nobody knows more of Beethoven, explodes the whole story, though in doing so he has to lay blame upon the great musician. The facts of the case are these: Beethoven and Maelzel, who were very friendly, agreed to go to London

together in the spring of 1813, and there to give concerts—the mechanic producing his automatic musical instruments, the composer his Symphonies. But Beethoven could not then leave Vienna, and in the interim he wrote, at Maelzel's request, a Battle Symphony commemorating the triumph of Vittoria. This was to be played by Maelzel's Panharmonicon, as something adapted to the English tastes. When the score was ready the mechanic set it on a cylinder for his instrument, and now the only difficulty in the way of getting to London was want of means. In this emergency Maelzel hit upon the idea of giving a concert in Vienna, with the Seventh Symphony and also the Battle-piece, arranged for orchestra, as chief attractions. This was carried out twice, and with such success that other concerts were given by Beethoven on his own account; Maelzel, besides being thrown over, not receiving a kreutzer for the sacrifice of his panharmonic score nor for his time and trouble in getting up the first two performances. In return Maelzel scored the Battle Symphony from the parts and had it played at Munich, whereupon Beethoven entered an action against him, which was not decided, the master eventually abandoning it and paying a share of the costs. Of course the London journey never came off. Mr. Thayer adds: "Whoever will take the trouble to look carefully into the matter will soon find that the corner-stone of Beethoven's immense successes in the years 1814-15—the resurrection of 'Fidelio' included—was laid by nobody else than Johann Nepomuk Maelzel. Let no one take it ill that I thus withdraw the veil and show this dark spot on Beethoven's fair fame. Justice demands it. We know so much of the composer's goodness and greatness, that this exposure cannot really injure him in our opinion. We lament, forgive, and forget." We can only remark that Mr. Thayer deserves the thanks of every lover of truth and justice for his important contribution to musical history.

WHEN the lessee of an opera-house begins to criticise the manner in which lyrical establishments are conducted there may be some hope of reformation. We had always imagined that the two houses devoted to Italian Opera in this country were opened only during what is termed the "London season" because it was understood that by the fashionable classes alone could they be supported; but Mr. Mapleson's prospectus of his popular performances of Italian Opera at Her Majesty's Theatre has now undeceived us. "The idea," he says, "of regarding Italian Opera as an entertainment exclusively for the aristocracy, and for the fashionable classes of which the aristocracy forms the nucleus, may now be said to have served its time." Now, seeing that so well-practised an *impresario* as Mr. Mapleson has never before acted upon the truth he thus promulgates, we may reasonably conclude that this "idea" had not fully "served its time" until the present year. We are by no means inclined to dispute the assertion that "the taste for operatic, as for other music, is very widely spread;" but we fear that it is Italian Opera itself that has "served its time," as far as the general public is concerned, and that it would have died long ago had it not been for the careful nursing of those fashionable loungers who, unswayed by the steady progress of musical taste, are content to rent their opera-boxes yearly as one of the duties they owe to society. Then we are also told in the prospectus referred to that "if by chance some work not included in the ordinary repertory is brought out,

it is sure to be produced in the early part of the season." It appears to us, however, that when a new work is produced it is usually at the "late," rather than at the "early," part of the season; but really when Mr. Mapleson thus sternly lectures himself, and shows an inclination to do penance for his acknowledged sins, it is perhaps better that he should overstate than understate the nature of his offence. We could certainly wish that something better than Marchetti's "Ruy Blas" and Verdi's "Forza del Destino" had been promised as "novelties;" but we are so pleased to find that the truth of our many strictures on the Italian Opera is so freely admitted by one of the very persons whose actions have elicited them that we desire not to do more than call attention to the fact of his conversion.

THE reply to the memorial presented to the Dean and Chapter of Worcester respecting the continuance of the Three Choirs Festival next year (which will be found in our present number), although perhaps somewhat disappointing to those who desire to uphold the Festivals in all their integrity, offers a more pacific solution to the difficulty than we had anticipated. No objection is made to the presentation of Oratorios, but it is stated that "all music performed in the Cathedral should be connected with some religious service." Now there is no question that this must exclude a large number of the Oratorios we have been accustomed to hear at these Festivals, unless they regularly take their place as eloquent musical sermons; but, on the other hand, there are several of such works especially written as portions of the service, and many which could very easily be adapted for the purpose (a fact already proved at our choral services in the metropolis), so that, should this principle be carried out, it is possible that the very change so much dreaded may have the effect of resuscitating compositions for the Church which have lain dormant for years. Whether it will be practicable to raise a sufficiently large subscription when all persons are to be admitted to the Cathedral without payment remains to be seen. We may almost presume that a difficulty is here tacitly admitted, by the offer of the Dean and Chapter to contribute £500; but the experiment is worth trying. It will be well for the Worcester authorities, however, to take measures for the prevention of a scene similar to that enacted during the distribution of tickets for the free evening service at the last Gloucester Festival. This, we think, with a little judicious forethought, might easily be done; and as the Dean and Chapter have now shown a desire to meet the Festival Committee in an amicable spirit, we have every hope that a well-organised system, which shall be satisfactory to both parties, may eventually be arrived at.

IN our contemporary, the *Tonic Sol-Fa Reporter* (of November), are some very interesting remarks on congregational singing by Mr. Spencer Curwen. He says, "A successful organist and choir-master in one of our churches wrote to me, 'My experience of a congregation is that while they are always ready to find fault, they are very sparing of their sympathy with the work.'" Mr. Curwen's friend has cut down to the root of the matter. It is quite wonderful how many there are who talk largely about the grandeur and necessity of congregational singing; yet these very persons, when once inside a church, consider themselves privileged to stand in silence, listen, and criticise. It never seems to strike them that a con-

gregation entirely composed of such oddly constituted creatures as themselves would convert church-song into the silence of the grave. We have heard of the visit of one of these critical idlers to a well-known church in London, where the congregation sing nobly. "How did you like it?" said his friend: he promptly replied, "Horrible! the people all round me shouted and made such a noise I could hear nothing at all." The same critic visited another church for a like purpose. "How did you like it?" he was again asked: he replied, "Excellent hymn-singing! I enjoyed it very much; but it is absurd to call it congregational, the people round me did not open their mouths." It is very evident that no congregation in the world could escape censure from a hearer who has these two clever "strings to his bow." Yet many, very many men, wander about from church to church in London, and flatter themselves they are doing a good work in music by making such weak and inconsistent comments.

HER MAJESTY'S OPERA.

THE short season of Italian Opera performances at popular prices, which commenced on the 5th ult. with the well-worn "Il Trovatore," will fairly test the question as to whether a lyrical work adequately represented, but without "stars," will be sufficiently attractive to prove remunerative to the lessee. The working company Mr. Mapleson has secured for his experiment is exceedingly good—including even such accomplished vocalists as Mdle. Caroline Salla, Mdle. Anna de Belocca, Mdle. Marimon, and Signor Fancelli—but as the name of no one vocalist is placed at the head of the bill of the evening, the public go to hear a work instead of a singer, and general effect rather than individual excellence is now the one thing submitted for public criticism. Thus regarded, the rendering of all the favourite Operas given deserves the highest praise. Mdle. Marimon, as *Amina*, in "La Sonnambula," has been received with positive enthusiasm; and we may now trust that the exceptional talent of so refined a singer will no longer be held back from causes with which art has nothing whatever to do. "Rigoletto" (with the clever Mdle. Alwina Valleria as the heroine), "Faust," "Robert le Diable," "Le Nozze di Figaro," and other popular Operas have been already performed with an excellent cast throughout; and we may also say that Mdle. Parodi, Madame Marie Roze, and an English contralto, Mdle. Lisa Perdi (Miss Purdy), have been cordially welcomed by the unusually demonstrative audiences assembled. Whether Mr. Mapleson is of opinion that the public crave for mere "novelty," or he really believes that the Opera he produced on the 24th ult. is a fine work, we do not presume to decide; but in either case we imagine that the reception given to Marchetti's "Ruy Blas" (which we are told is a great favourite in Italy) will at once undeceive him. Victor Hugo's exciting, but by no means agreeable, play scarcely lends itself readily to operatic treatment; but if its tragic incidents are to be increased in intensity by the aid of music, the powers of Signor Marchetti (one of the most vapid of the real "Italian" school) are by no means equal to the task. Certainly phrases of "prettiness" constantly occur; but in place of any dramatic colouring of the more impassioned portions of the text, we have mere noise; passages, however, in the orchestration occasionally affording proof that, had the composer moulded his ideas on somewhat higher models, he might have produced something worthy of his art. The air for the *Queen*, "O madre mia," is tuneful, and the trifling little song "C'era una volta una Duchessa" (excellently sung by Mdle. de Belocca) gained an encore. The scena for the *Queen*, "Larva dorata," the tenor air "Mortale affanno il core," and the duet for *Casilda* and *Don Sallust*, "Meco vorreste," may be also cited as favourable specimens; but the constant reminiscences of Verdi and Meyerbeer—whole phrases, indeed, from the

works of the former composer occurring almost note for note—materially detracted from the effect of most of these numbers. The choral music is extremely feeble, and of the concerted pieces only the unaccompanied Quintett "E desso" is entitled to mention, although its execution was scarcely of a nature to enable us to realise its merits. The solo parts in the Opera were excellently sung throughout, Mdle. Salla as the *Queen*, Mdle. de Belocca as *Casilda*, and Signor Fancelli as *Ruy Blas*, exerting themselves to the utmost, and gaining encores solely by the manner in which they rendered pieces in themselves but of small artistic value. Signori Galassi, Ghilberti, and Rinaldini were also thoroughly efficient, and Madame Lablache in the small part of *Giovanna de la Cueva*, was highly satisfactory. The dresses were uniformly not only brilliant, and effective, but in excellent taste; and the Opera was in every respect well placed upon the stage. The demeanour of the audience, however, sufficiently evidenced that "Ruy Blas" had established no claim to public favour, although but few gave audible signs of dissatisfaction, save in resisting some pertinacious attempts at encores.

ALBERT HALL CHORAL SOCIETY.

VERDI's "Requiem Mass" was a happy choice for the opening concert of a new season. The work is still enough of a novelty to attract the curious; while its merits are sufficiently appreciated to excite a desire for a further acquaintance. Popular the "Requiem" can hardly be pronounced, for such a result has not yet had time to develop itself, but that it is on the high road to extensive favour none could deny who saw how large an audience assembled on the 22nd ult. to listen with attention and applaud with fervour. We shall not formally reopen the question whether or no the music of the "Mass" is sacred. Indeed the discussion of it at all is folly, because the matter appertains to the region of taste, and calls for the old dictum *De gustibus*, &c. There is no absolute standard by which to define sacred music, and surely the Italian has as much right to ornate strains as the Englishman to those of measured severity. True, the Englishman may refuse to countenance what the Italian loves, but he should do so on the ground that it does not agree with his notions, rather than that it is not what it pretends to be. Here, however, the right ultimately prevails, and Verdi's work must eventually be judged not so much from a religious as from a musical point of view, in which aspect it must be admitted to contain a large share of the beautiful and impressive. The performance, ably conducted by Mr. Barnby, gave much satisfaction even to those who were inclined to be exigent. We all know that the choral music is not easy, and that it exacts the highest form of skill and discipline when undertaken by a large body of performers. But the Albert Hall choir stood the test bravely, and came out of it with laurels. We will not say that their doings were perfect. Here and there evidence of uncertainty appeared, but the execution of some numbers, notably the first, was not far short of the best possible, and must have comforted those present who, hearing of the progress made by country associations, despaired for the metropolis. There can be no doubt that London possesses one good oratorio choir. The soloists were Madame Sherrington, Mdle. Redeker, Mr. Lloyd, and Mr. Thurley Beale. Madame Sherrington has not often sung with more earnestness and skill, though she has been in better voice, and her efforts were much appreciated, especially in the "Offertory" and "Agnus Dei." Mdle. Redeker was but moderately acceptable, owing to a persistent *vibrato* which would not allow her voice to blend with the steady tones of the English singers. The German lady should strive to abate this defect, or it will sadly impair her usefulness amongst us. Mr. Lloyd was, as always, correct, artistic, and pleasing; nor did Mr. Thurley Beale, notwithstanding the lightness of his voice, fail to render good service.

At the second Concert, on the 11th inst., Professor Macfarren's new Oratorio "Joseph" will be produced. *Tant mieux* for the producers.

SACRED HARMONIC SOCIETY.

THE Sacred Harmonic Society commenced its forty-sixth season on the 23rd ult. with Mendelssohn's "St. Paul." The soloists were Madame Edith Wynne, Madame Patey, Mr. Chaplin Henry, Mr. Vernon Rigby, and Mr. Santley. The chorus-singing certainly was not perfect at all times, but, upon the whole, the choir was in fairly good order, and the principal choral pieces, such as "Rise up, arise!" and "Oh! great is the depth," were very finely given. Madame Patey was encored in "But the Lord is mindful," and Mr. Santley's singing of "O God have mercy" elicited warm applause. Mr. Vernon Rigby, too, was most successful in "Be thou faithful unto death." Sir Michael Costa resumed his post as Conductor, M. Sainton is again the *chef d'attaque*, and Mr. Willing the Organist.

CRYSTAL PALACE.

XAVER SCHARWENKA, a young Polish composer, whose name was previously unknown in this country, except to the few musicians who study the German musical papers, was introduced to the Crystal Palace audience on October 27, when his Pianoforte Concerto in B flat minor was performed by Mr. Dannreuther. It would be rash to pronounce any general opinion of the composer's powers from a single work; but it may be said that the Concerto evidences true musical feeling, more than average originality, and an excellent command of the resources of the orchestra. In its form it deviates materially from the Concertos of the older masters, commencing with an Allegro, in the middle of which a Slow Movement is introduced. To this Allegro succeeds a Scherzo, the chief themes of which are both pleasing and striking; while the Finale, in addition to much new matter, repeats in fresh combinations the principal thoughts of the earlier movements, thus giving unity to the composition as a whole. The solo part is very showy and difficult, somewhat after the manner of Liszt; it was splendidly played by Mr. Dannreuther. The so-called "Hafner Symphony" of Mozart (in D major) was a welcome revival at this concert; though less grand than the "Jupiter" or the G minor of the same composer, it is not less delightful to listen to. The Overtures to the "Siege of Corinth" and "Manfred," and vocal music by Miss Robertson and Signor Gustave Garcia, completed the programme of this concert.

As the 3rd ult. was within one day of the anniversary of Mendelssohn's death (November 4, 1847), the chief part of the programme was selected from the works of that composer. The pieces chosen were the Overture to "St. Paul," the air "Jerusalem, thou that killest the prophets," from the same Oratorio, sung with much taste by Miss Mary Davies; and the "Hymn of Praise," in which the solo parts were sustained by Miss Robertson, Miss Mary Davies, and Mr. Barton McGuckin. Of music so familiar it is needless to say more than that the performance was very good. The novelty of the concert was a manuscript Violin Concerto (No. 2), by Max Bruch, composed expressly for and dedicated to Señor Sarasate, and performed on this occasion for the first time in England. The new work is somewhat novel in its form; it commences with a long Adagio, instead of the customary Allegro. The second movement is a Recitative for the solo instrument, and the Finale is a brilliant and amply developed Allegro. Of a work so ambitious and so thoughtful as this new Concerto it would be unfair to hazard an opinion after a single hearing; especially because, as it is still unpublished, an opportunity has not been afforded of an examination of the score; but no reserve is needed in speaking of the masterly performance of the solo part by Señor Sarasate, who on this afternoon made his last appearance in England during his present visit, and who fully confirmed the favourable opinion he had produced on his previous appearances, of which we spoke last month.

The Concert of the 10th ult. presented more than one interesting feature. The Overture to Professor Macfarren's "Joseph"—the Oratorio which, it will be remembered, he wrote for this year's Leeds Festival, where it was produced in September last—was the first piece in the programme.

It is one of the most pleasing orchestral works that its composer has produced, charming alike in its themes and its instrumentation. How it was played under Mr. Manns's direction need not be said. Two numbers from Gounod's latest Opera, "Cinq-Mars," were brought forward at the same concert; these were the Cavatina "Nuit resplendissante," sung by Madame Lemmens-Sherrington, and the ballet music. Both pieces are interesting, but neither is remarkable for novelty. In the ballet-airs the antique style is very happily imitated, and the orchestration is tasteful and piquant. Miss Anna Mehlig brought forward an interesting revival in Hummel's Piano Concerto in B minor, which had never before been given at the Crystal Palace. Though somewhat antiquated in style and construction, it contains so much beautiful melody, and is so well-written for the solo instrument, that it was well worthy of a hearing. It seemed exactly suited to the style of Miss Mehlig, whose brilliant and finished execution were shown in it to great advantage. Beethoven's Fourth Symphony was admirably played by the band. To complete the record of this concert, it must be added that a new vocalist, Miss Laing Meason, with a pleasing contralto voice, made a first appearance at Sydenham, and created a favourable impression.

One of the finest performances of Schumann's "Rhenish" Symphony (No. 3, in E flat) which has probably ever been heard was the specialty of the following Concert—the 17th ult. Next to his first Symphony, in B flat, there is probably not one of Schumann's orchestral works so readily appreciable and so popular in style as this; at the same time there are few which more imperatively require a finished rendering to bring out their beauty. It is not too much to say that such works can be heard nowhere in such perfection as at Sydenham, thanks not only to the excellence of the band, but even more to the thorough sympathy for and comprehension of the music shown by Mr. Manns. The other orchestral pieces were Mr. C. Villiers Stanford's Festival Overture in B flat (composed for the Gloucester Musical Festival), and two pieces of ballet-music from Rossini's "Mosè in Egitto." Mr. Stanford's Overture is an interesting and thoughtful work, pleasing in its themes, perfectly clear in its design, and admirably treated in its details. Rossini's ballet music overflows with the composer's characteristic tunefulness, but is otherwise of no very special musical value. At the same concert Miss Emma Barnett played Beethoven's Concerto for piano in C minor, and the vocalists were Mrs. Osgood and Mr. Vernon Rigby. The most noticeable of the vocal numbers was the final scene from Wagner's "Tristan und Isolde," admirably declaimed by Mrs. Osgood.

Mr. Henry Gadsby's Concert-Overture to "Andromeda," opened the Concert of the 24th. We have more than once remarked on the services rendered by Mr. Manns to English composers, for whom he has done more than any Conductor, past or present, within our recollection; but we notice the point again, because this was the third consecutive Saturday concert which had contained an important work from an English pen. Mr. Gadsby's Overture is not a new work; it was written for the Crystal Palace, and first produced there on February 22, 1873, but it was well worthy of being repeated. The fate of new works for the most part is to be played once, and then put aside, perhaps for ever. This is of course in many cases inevitable, but Mr. Gadsby's work is so well worthy of a second hearing that we are glad that an exception was made in his favour. Mendelssohn's Italian Symphony was splendidly given by the orchestra; the final "Saltarello" being taken at a tremendous pace, yet without the least sacrifice of clearness. The direction said to have been given by the composer, "As fast as possible, so that all the notes are played," was carried out to the letter. A not very interesting "Hungarian Suite" in F, by Heinrich Hofmann, was the other orchestral number of the afternoon. Mr. Franklin Taylor gave a very finished, but to our mind somewhat unsympathetic, reading of Schumann's Pianoforte Concerto in A minor, a work which seemed to suit his style less than the Concertos of Beethoven and Mendelssohn, which he plays excellently. In the vocal portion of the programme

Madame Patey sang an air from Macfarren's "Joseph," "Who ever perished being innocent"—which is hardly suitable for a miscellaneous concert, though very effective in its place in the Oratorio—and Beethoven's grand song, "Die Ehre Gottes in der Natur," transposed a third lower to suit her voice, and spoilt by the process. The song was described in the programme as "first time at these concerts"—an obvious mistake, as it had been sung only a few weeks previously by Signor Gustav Garcia. Mr. Cummings, the other singer of the afternoon, brought forward a rather dry song from Gounod's "Cinq-Mars," and a very quaint and curious old air from Purcell's "Yorkshire Feast," a work the score of which will shortly be published by the Purcell Society.

MONDAY POPULAR CONCERTS.

THESE Concerts have now entered upon the twentieth year of their existence, during which period they have, in more ways than one, demonstrated the appropriateness of the title they bear. They are popular as regards the moderate charge made for admission; popular, in the best sense of the word, as to the class of music represented in their programmes; popular also in reference to the leading performers, whose permanent or periodical appearance during the season is looked forward to with annually increasing interest. Even a casual observer at these concerts must be struck by the fact that, from the moment when those eminent artists, who have now for so many years been associated in the interpretation of the masterpieces of classical chamber-music at St. James's Hall, have appeared on the platform in their accustomed places, a complete *rapprochement* is established between them and their audience. This is in itself a most gratifying sign, and there can be no doubt whatever that the high standard of excellence which has been so persistently maintained in these concerts has caused them to become a distinct and important element in the musical life of the metropolis.

The first Concert of the present season, which took place on the 12th ult., included two Quartetts, one in A minor by Schumann, and Haydn's in B flat (No. 3, Op. 55), the executants being Madame Norman-Néruda, MM. Ries, Zerbini, and Piatti; having said which it is unnecessary to add that the performance of these two works, of very different style, left nothing to be desired. Mdlle. Anna Mehlig was the pianist of the evening, and gave a very brilliant rendering of Beethoven's Variations in E flat (Op. 35), displaying again that clearness of phrasing and readiness of attack which we have before had occasion to notice. She was afterwards associated with Madame Norman-Néruda and Signor Piatti in the performance of Mendelssohn's Trio in C minor. Mdles. Friedländer and Redeker contributed not a little to the enjoyment of the evening by the happy blending of their voices in Duets by Mendelssohn and Rubinstein, accompanied on the pianoforte by Sir Julius Benedict.

The second Concert, on the 19th ult., opened with Mozart's Quartett in B flat (No. 9), the executants being the same as on the previous occasion. Mdlle. Mehlig was again the pianist, and played with much success a Prelude and Fugue by Bach in G minor, or rather we should say (as is the custom in Germany) by Bach-Liszt; the work, as performed, having been transcribed by the Abbé for the pianoforte, being originally intended for the organ. Signor Piatti, in his usual grand style, played two Melodies by Molique, and Madame Antoinette Sterling diversified the programme by well-rendered songs by Sullivan, Schubert, Grieg, and Franz. The concert concluded with Rheinberger's Quartett in E flat, for pianoforte, violin, viola, and violoncello, already interpreted several times at these concerts, and in which Mdlle. Mehlig was supported by Madame Norman-Néruda, MM. Zerbini and Piatti.

The third Monday of the season included Mozart's Quintett in D major, one of the later works of the master, the performance of which, by Madame Norman-Néruda, MM. Ries, Zerbini, Hann, and Piatti, was evidently much appreciated by a numerous audience, who vigorously applauded every movement, and especially the exquisite Minuet, with its inimitable grace and *abandon*, the finest of the kind,

perhaps, which its prolific author has produced. Miss Agnes Zimmermann played a Sonata by Beethoven (A major, Op. 2, No. 2) with all the refinement of style and true artistic feeling which are the acknowledged attributes of that gifted lady's performances. In the united rendering of Mendelssohn's Sonata for pianoforte and violoncello (D major, Op. 58) Miss Zimmermann and Signor Piatti were the recipients of much and well-deserved applause. We have often before commented on the mastery which Signor Piatti exercises over his instrument, upon his noble quality of tone, and the total absence of self-assertion in his play, a characteristic none the less to be valued for the fact of its possession being rather the exception than the rule amongst the virtuosi of the present day. There was no solo singing on the evening in question, but a vocal quartett—composed of Madame Sophie Löwe, Mdlle. Redeker, Messrs. Shakespeare and Pyatt, assisted at the pianoforte by Misses Zimmermann and Ida Henry—gave the new series of "Liebeslieder-Walzer" by Brahms (Op. 65), a work which requires to be repeatedly heard before its merits can be appreciated. An English version of Goethe's verses, which form the "poetic-basis" of the "Walzer," from the pen of Madame Natalia Macfarren, was appended to the programme.

OPÉRA-COMIQUE.

THE bond of union so firmly established between Messrs. Gilbert and Arthur Sullivan can scarcely be looked upon as an unmixed benefit either to author or composer. That Mr. Gilbert's clever caricatures will always hit the public taste, and that Mr. Sullivan's music colours these humorous creations with a fidelity which materially heightens their effect upon the audience, is no proof that good can result to art by the prolonged partnership of two such kindred spirits; for those who can with certainty calculate upon securing popular patronage by working upon a conventional model are by no means likely to see any reason for altering it. Mr. Gilbert has long ago shown us in his comedies how adroitly he can lash the foibles of society by placing his characters under a spell, which impels them to the necessity of speaking or acting in a certain manner; and this idea, under various forms, he continues to illustrate, the comic Opera called "The Sorcerer," brought out at the Opéra-Comique on the 17th ult., being no exception to the rule. In this the effects are produced by the aid of a *philtre*, which is supplied by a "family sorcerer," all the villagers who partake of it being compelled to become enamoured of the first person of the opposite sex they may encounter. How much genuine humour is shown in the treatment of this subject, and how pointed and pungent is a great portion of the dialogue, may be readily imagined by those acquainted with Mr. Gilbert's style; but the incongruous effect produced by a real sorcerer exercising his magic powers amongst the characters of the present day—going through an Incantation Scene in a gentleman's garden, and dying, surrounded by red fire, at the conclusion of the piece—is decidedly damaging to the general design; and, in spite therefore of the highly favourable impression upon the piece, many were disappointed at the unexpected *dénouement*. To say that the music of Mr. Sullivan is thoroughly well adapted to the *libretto* is only to state a portion of the truth; for it seems as if every composition had grown up in the mind of the author as he wrote the words. If humour, wit, and satire can be expressed in music, assuredly many portions of this Opera are as excellent specimens of this class of composition as can well be imagined. Amongst these may be cited a Quintett, "I rejoice that it's decided," the Duet between the old aristocrat, *Sir Marmaduke Pointdextre* and the stately *Lady Sangazure*, "Welcome joy, adieu to sadness"—which ends with a graceful minuet, danced by the two vocalists—and a song for the *Vicar*, "Oh, my voice is sad and low," in which he accompanies himself with snatches on the flageolet. Better still, however, are many of the concerted pieces, especially the finale to the first act, which is in its way a masterpiece. As we have indicated, Mr. Sullivan faithfully reflects his author.

throughout, so that, when Royalty ballads are written, Royalty ballads are composed; and, unfortunately, these are the weakest portions of the work. In every respect the Opera was well cast, Mr. Rutland Barrington, as the bland *Vicar*, unquestionably making the hit of the evening. Madame Alice May sang with fluency, if occasionally indulging in overstrained effects; and Mrs. Howard Paul, Miss Giulia Warwick, and Miss Everard, Messrs. Richard Temple, George Bentham, and F. Clifton were thoroughly efficient, Mr. G. Grossmith, jun. (as the *Sorcerer*), singing as well as he could do, considering that nature had not gifted him with a voice. Mr. Sullivan, who conducted the Opera, was called on, with Mr. Gilbert, at the conclusion of the performance and rewarded with prolonged and well-deserved applause. That the "Sorcerer" is destined to enjoy a long popularity—especially when some slight alterations are made—can scarcely admit of a doubt; yet, speaking only from an artistic point of view, we cannot but think that, were Mr. Sullivan unfettered by the exigencies of what occasionally partakes more of burlesque than of comic Opera, he would show us that he has not yet achieved his greatest work in this line.

LONDON CHURCH CHOIR ASSOCIATION.

THE Festival Service of the London Church Choir Association, held at St. Paul's Cathedral on the 8th ult., was a great success, excepting perhaps the performance of the Anthems. As usual at the services of the Association, all the music was written for the occasion. Dr. Bridge, Messrs. Gadsby, Calkin, Porter, and Blake contributed hymn-tunes and chants. Dr. Stainer composed the setting of the Magnificat and Nunc dimittis, and Mr. Prout one of the Anthems. Among the hymn-tunes must be mentioned the one by Dr. Bridge to the words "Lord of the worlds above," and Mr. Gadsby's setting of the familiar hymn "Onward, Christian soldiers," both of which deserve special notice as possessing the necessary qualifications of breadth and clearness. The effect of these was simply magnificent, as was also the whole of the processional music. A word of praise must be accorded to the Organist of the Association, Mr. Hoyte, who succeeded in this, his perhaps most difficult task, very satisfactorily. Dr. Stainer's Magnificat and Nunc dimittis too were well sung, and the Gloria to the Magnificat especially will not be easily forgotten by those who were fortunate enough to obtain a favourable position for hearing. Dr. Stainer himself played the accompaniment, and it is unnecessary to say how well he managed to steady the voices, and yet with only a moderate supply of organ-tone. Mr. Prout's Anthem, for which we predict a much-deserved popularity, was not very fortunate at the hands of the immense choir. The first part, "Happy is the man," went fairly well; but in the second and last movements not only were the voices much out of tune, but the organ and voices were sadly astray. After the Collects, the first movement of Verdi's "Requiem" was sung. We say nothing about the appropriateness of this style of composition for the occasion, but we doubt very much if the adaptation of the words was as good as might have been, and certainly the performance of the music showed great deficiency in delicacy of expression. This is probably the first time the popular Italian composer has been heard within the walls of the metropolitan cathedral. The service was brought to a conclusion by Handel's "Hallelujah Chorus," some parts of which were truly fine, but the general rendering was not very satisfactory. It must be repeated that the hymns and psalms, &c. were in precision and power beyond all praise, and the Conductor, Mr. J. R. Murray, and Mr. Hoyte must be cordially congratulated on the result of their labours.

EDINBURGH CHORAL UNION.

(FROM OUR SPECIAL CORRESPONDENT.)

THE Scottish metropolis is fairly well off for good music in the winter season, thanks to a society calling itself the "Choral Union." This body, now in the twentieth year

of its existence, may fairly be regarded as established. It has a royal patron who is an amateur violinist; an honorary president who is a knightly professor of music; a group of honorary vice-presidents made up of baronets, bishops, and what not appertaining to that ilk, and an executive committee chosen from men of local distinction. Best of all, it commands the services of some 250 chorists, devoted to their work, and trained by a gentleman, Mr. Adam Hamilton, better qualified than the average of his class, to produce good results. But a chorus only is not sufficient, and as Edinburgh, with all its æstheticism, cannot, or will not, afford to keep an orchestra in the place, it goes shares with Glasgow in engaging one which for a limited period oscillates between the two towns. This season the peripatetic band in question numbers forty-eight instrumentalists, with Mr. Carrodus at their head, and having among them such well-known professors as Messrs. Cooper, Eayres, W. H. Reed, E. Howell, Waud, Tyler, Hutchins, Hughes, and Pheasant. Though small, the orchestra is thoroughly capable, and indeed no better could be wished. Having it, the directors of the Choral Union naturally turn its resources to full account; their scheme for the season comprising not only Oratorio, &c., in which the voices are chief, but Symphonies and other works of the high instrumental school. These will be conducted during the season just entered upon by Dr. von Bülow, who is also engaged as solo pianist, and can hardly fail in either capacity to augment the attraction of the concerts. The only drawback to completeness lies in the fact that the George Street Hall is inconvenient, awkward in form, and by no means perfect in acoustics. But, stimulated by the example of Glasgow, Edinburgh may soon "arise and build" that which is better.

The first Concert of the present series took place on the 12th ult., when Sir Julius Benedict's Oratorio "St. Peter" was performed with great success. "St. Peter" seems to be a favourite work in Edinburgh. It was heard for the first time there about three years ago, and the fact of a repetition is quite conclusive as to the effect then made, while its choice for the opening night supplies yet more emphatic proof of the regard in which it is held. I can see nothing in this to excite surprise, for such a result naturally flows from such a cause; but it is remarkable by contrast with the fate of "St. Peter" in most other places. For some reason or other Benedict's Oratorio has not made its way, and, though the work can hardly be permanently obscured, there seems no immediate prospect of its adequate recognition. What is the reason? Not, I venture to say, any want of attraction either in the subject or its treatment. The incidents of the story are of high import, and the music, besides being among the best ever written by the composer, is worthy to rank with that of Oratorios which have become illustrious. In the mind of all connoisseurs who examine the matter dispassionately there can be no doubt about this. The *Airs* perhaps are not all up to the required mark, but the *Choruses* belong to the highest order of art, and the orchestration is masterly from beginning to end. Unfortunately "St. Peter" is what some call a "full-sized" Oratorio, and here, perhaps, we find an explanation of its slow progress. Oratorios of the dimensions of "Elijah" are now out of fashion. Whether it be that the musical digestion of our day is weakened, and the musical palate fastidious, I know not, but audiences crave variety. They will endure a new Cantata which takes up half an evening, provided the other half be devoted to music familiar and popular; but the idea of sitting out an unknown Oratorio as long as Handel's or Mendelssohn's is decidedly unattractive. This may be a sad state of things, but both composers and concert-givers have to reckon with it, as, doubtless, Sir Julius Benedict now feels. Happily "St. Peter," which errs on the side of over-length, can easily be abbreviated; and I would suggest that the whole of the last section, entitled "Deliverance"—an anti-climax at the best—should be omitted, save the final Chorus, "Sing unto the Lord," which might follow, and be an appropriate sequel to, the grand Double Chorus, "He will swallow up death in victory." By this arrangement, and one or two excisions elsewhere, the Oratorio would come within manageable

limits without loss, but rather gain, to its musical effect, and with an infinitely better chance of popular favour. I hope the gifted composer will take this hint into consideration, for it is too bad that anything not essential should stand in the way of his beautiful music. It seems, however, that the robust amateurs of Edinburgh are quite satisfied with "St. Peter" as more sparingly "cut," and it is certain that on the occasion of which I speak they heard it to the end with unflinching interest.

The performance supplied a very fair test of efficiency in both band and chorus, through which neither passed scatheless. It would be absurd to suppose that the band could not have met every requirement had its members tried their best. But that is just what they neglected to do, and slip after slip showed that the typical orchestral player was at the game of perfunctoriness he so loves when his Conductor is not a man to be feared. "Too much familiarity," the proverb says, "breeds contempt," and it would really seem as though the familiarity of instrumentalists with art causes them sometimes to lose towards it the relation of artists, and take that of musical mechanics, with a disposition to "scamp" their work should the master look another way. As for the Edinburgh chorus, it certainly contains some elements of great efficiency. Thus, the sopranos are very fine. Their voices are bright and powerful; they sing with confidence, and throughout the difficult music of "St. Peter" they were never once at fault. Were the other departments as good as this, Mr. Hamilton would have a choir second to none. But the contraltos are relatively few and weak; the tenors have a poor quality of voice, and lack refinement; while the basses, which come next to the sopranos in point of efficiency, still need careful attention to bring them up to the mark. In saying this, I do not lose sight of the fact that the season has only just begun, and that the voices can hardly as yet be well in hand. But after making allowance on this account, it is clear that Mr. Hamilton has a heavy task before him if he would make his chorus as a whole equal to his sopranos. The soloists in "St. Peter" were Madame Nouver, Madame Enriquez, Mr. W. H. Cummings, and Mr. Wadmore. Madame Nouver, it was clear, had not the advantage of much previous experience in the work, and therefore wanted necessary confidence. Nor did she deliver the pathetic Air, "I mourn as a dove," with requisite depth of sentiment. Madame Enriquez seemed to have no adequate perception of the importance of the Recitatives, which suffered greatly at her hands; but she sang the beautiful Song, "O thou afflicted," so as to make an obvious impression. Mr. Cummings, as usual, was excellent throughout, giving to each air its precise expression, and delivering the music with the taste and skill of the consummate artist he is. Whether in good voice or otherwise, Mr. Cummings always engages the attention of connoisseurs, for if there be anything in his music which others have not brought out, he is tolerably sure to reveal it. In the bass, or rather baritone Airs, Mr. Wadmore did good service. He has an artistic method, and sings well within the limits of his natural means. Mr. Hamilton conducted, generally speaking, with sufficient skill, but in the Recitatives, where lay his most important work, he was not always up to the mark. For this, however, more experience is necessary than a *chef d'orchestre* can have who only faces an orchestra a few times in each year.

GLASGOW CHORAL UNION.

(FROM OUR SPECIAL CORRESPONDENT.)

I HAVE put at the head of this article a title which no more than partly indicates my subject, but this is owing to the complicated nature of musical arrangements in Glasgow. My business is with the doings of three distinct bodies; first, the Public Halls Company, Limited, who have built and opened one of the finest music-rooms in the kingdom; secondly the Festival Executive Committee, under whose auspices the Public Halls Company, Limited, was formed; thirdly, the Glasgow Choral Union, which co-operates with the Festival Executive Committee in giving special performances. This is a matter of consider-

able involvement, and I am not sure that the working of all the machinery is clear to my mind; but it necessitates a multitude of offices, and therefore gratifies a multitude of small ambitions. There are of course presidents and vice-presidents galore. The Public Halls Company, Limited, has its chairman and secretary; so has the Festival Committee; while the Choral Union, in addition to a "council," boasts a president, vice-president, treasurer, an honorary secretary and acting secretary, a librarian, and a ladies' convener, whatever that may be. If all this suits the local taste nobody has any right to complain, but there is reason to believe that the bearings of the machinery sometimes get hot, and many persons concerned ask themselves if real need exists for its elaborate character. Surely the Festival Committee and the Choral Union "Council" might become one body with advantage; or, if union be impossible, the Committee might form its own choir under its own Conductor, and so set itself free from entanglement with that which it cannot control. The difficulty, however, is one for Glasgow shrewdness to deal with, and a stranger is concerned only so far as it affects the welfare of music in the second town in the kingdom.

Private enterprise alone has built the new Public Halls, for the local authorities would have nothing whatever to do with the scheme. The city fathers boast their old city hall, in congenial association with a market where many an honest "saxpence" is daily won. There, sniffing the odours of cheese and onions, Glasgow has met for years, and the city fathers saw no reason to provide a better place. Whereupon a few musical men, resolved to supply the Triennial Festival with a proper home, determined to build for themselves, and the result is an edifice erected at a cost of about £80,000. The concert-room now available exceeds in dimensions both the Free-Trade Hall at Manchester, and the Town Hall of Leeds, seating 2,800 persons at concerts, and accommodating 3,500 at public meetings. It is ornately decorated, with more display of colour than chasteness of effect, but all the arrangements have been made with an eye to the comfort of visitors, who in any part of the auditorium are able to hear music in a condition of bodily ease. The organ was built by Messrs. Lewis and Co. Tastes differ, and I, for one, do not care for an organ of the oppressively obtrusive type—a glaring erection which will not let you look away from it, although you look upon it with ever so much disfavour. But this has nothing to do with the merits of the Glasgow instrument as such, concerning which report speaks highly. It is not in my power to confirm or discredit report, having heard the organ only in accompaniment; but as the builders, who had never before turned out one so large, may be said to have staked their credit upon its success, there is reason to put faith in the general opinion. I may add, in passing, that the New Halls contain, besides a concert-room and appendages, a handsome ballroom, a dining-hall, with kitchens, &c., and several apartments for comparatively small gatherings. Having now a "local habitation," the Glasgow Triennial Festival may go on and prosper, assuming that the various bodies concerned in it can harmonise their respective jurisdictions, and work shoulder to shoulder.

The musical doings in connection with the opening of the Halls were not entirely of a special character. For example, the band and chorus engaged differed in no respect from those which will carry on the Choral Union performances through the season, while two of the concerts belonged to the ordinary course, and only one—an "inaugurative" presentation of the "Messiah"—was an extra. All purposes, however, were answered, for the entertainments organised by the Choral Union each winter approach Festival dimensions, and are often nearly up to Festival mark. The size and character of the orchestra may be gathered from my notice of "St. Peter" at Edinburgh; but Glasgow has an advantage over the Scottish metropolis in the value of its chorus, a body of amateurs with exceptionally good voices and more than average skill, trained by a resident professor, Mr. Lambeth. This gentleman is deservedly of high repute as a choirmaster. He has had the honour of taking his picked singers to Balmoral, and there is a rumour of his intention to bring

them to London. Very naturally, under these circumstances, Mr. Lambeth aspires, now that Glasgow has taken rank among Festival towns, to continue in his post as Conductor as well as trainer, and thus a grave question comes to the front. With all his skill when voices are concerned, Mr. Lambeth seems to lack the qualities of a *chef d'orchestre*, and it is doubtful whether, under him, Festival performances could gain the position otherwise open to those at Glasgow. So generally is this admitted that for several years past the orchestral concerts of the Union have been entrusted to a Conductor specially engaged. But a dual headship is bad, and well-wishers to the cause of music in the chief Scottish town sincerely hope for an arrangement by which Mr. Lambeth may continue to discharge his important functions as Choirmaster, leaving the public direction of all music requiring an orchestra to a Conductor who has made a specialty of that branch of executive art. Returning to the programme, let me say that on Tuesday the 13th ult. a performance of the "Messiah" took place, and was attended by a full and brilliant audience, including the Princess Louise and Marquis of Lorne. Mr. Lambeth conducted; the soloists being Madame Lemmens-Sherrington, Madame Patey, Mr. E. Lloyd, and Signor Poli; Mr. Carrodus leading the orchestra, and Mr. Best presiding at the organ. *A propos* to Mr. Best, I should like to understand his theory of accompanying the "Messiah," as exemplified in his Glasgow practice. He introduced the organ into "Every valley" and "But who may abide," contrary to the usual practice, after which he adopted the usual practice by leaving the songs to voice and orchestra, and departed from it again by making as little use of the instrument as possible in the choruses, even sitting with his face to the audience during "He trusted in God." Mr. Best is a very clever man, and all this may have been done for perfectly justifiable reasons, but the novelty of it was startling. As regards the general performance of Handel's work, nothing need be said. In such hands, a good, if not perfect, result was certain.

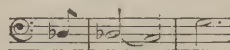
If the excitement of a royal visit, and the curiosity raised by a new edifice predominated on Tuesday, Thursday brought with it genuine musical interest, for then was performed (first time in public) Professor Macfarren's Cantata, "The Lady of the Lake." This work had been "commanded" for the proposed Festival of 1876, but as the Halls were not ready, and the Festival did not come off, it was held over to grace the less important occasion now under notice. The subject, suggested to the composer from Glasgow itself, had special attractions for the local mind. Not only is the "Lady of the Lake" a Scottish story, but the principal scene of it is laid not far from the Clydeside town, at a spot familiar and dear to all. Professor Macfarren, therefore, started with a good deal in his favour, because sure, at any rate, of a public inclined to be pleased. The only question at the outset was how best to treat the subject—whether to write a libretto founded on the story, or to musically illustrate certain portions of Sir Walter Scott's poem? Professor Macfarren resolved upon the second course, though conscious that his work could never be a thing apart from that illustrated, and aware of the difficulties presented by a rhythm varied only through introduction of an occasional lyric. My impression is that he judged wisely. Everybody knows the poem, and in proportion as its beauties are appreciated, must be the pleasure derivable from a gallery of musical pictures describing its scenes. The task of adapting the book of the Cantata was entrusted to Mrs. Natalia Macfarren, who has discharged it with taste and discretion. She has interfered with Sir Walter's text as little as possible; interpolated words of hers very sparingly, and taken only such liberties with the structure of the poem as are condonable on the ground of augmented musical effect. Having made these preliminary observations, I propose now to go through the Cantata, not for the purpose of minute criticism, which musicians will make for themselves, but to point out whatever it is desirable to note in forming a general idea.

Professor Macfarren was not likely to pass by the Invocation to the Harp of the North, which opens the poem, and we have it set here as a "Fore-Song" in choral

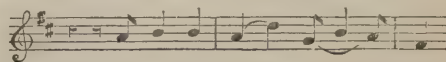
unison, accompanied by harps and orchestra. The sentiment of the music is as notable as its strength, and the impression produced is that, albeit by simple means, the right chord has been struck. From the "Fore-Song" we pass to a choral description of *Fitz-James's* hunt, "The morning sun his beacon red." The composer must have had some difficulty in avoiding conventionalities here, but he has managed to do so in a considerable degree, while the echo effects, which could not be omitted, he treats with some happy original touches. The number is full of animation and strongly suggests the freedom, buoyancy, and excitement of the chase. No. 3 is a Duet for *Fitz-James* and *Ellen*, and carries the story from their meeting on the shore of the lake, to the knight's reception in the island home. At this point we meet with the first of the representative themes which play so important a part in the work. The following stands throughout for *Fitz-James* :—



and forms the central thought of the duet, which is, from first to last, a smooth and agreeable piece of writing, marked by a certain daintiness of expression that befits the characters and scene. Its second section especially, set to words by Mrs. Macfarren, "Silently glides the bark," &c., belongs to an order of prettiness always able to command general favour. In No. 4 we have the song sung by the island maidens, "Soldier rest, thy warfare o'er," as a two-part Chorus for female voices, with a conspicuous harp accompaniment. Here also the composer gives us gentle and graceful music, distinguished by as much tenderness as propriety of sentiment. That this number will always please may be foretold without risk. After it we have a "scene" for *Fitz-James*, its subject being the fitful dreams and broken rest of the disguised monarch. In this the orchestra plays an important part, through the recurrence of several suggestive themes already heard in the Hunting Chorus and Duet. As the king's thoughts turn to the banished *Douglas*, a short phrase, henceforth identified with that chieftain, appears—

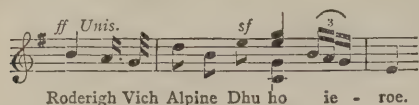


and is largely used during the soliloquy, which soon, however, changes its character under the influence of the Night Scene, so beautifully described by the poet. The *andante* *soave* into which the music falls on the words, "The wild rose, eglantine, and broom," &c., is a very graceful episode thrown into strong relief by the agitation which precedes and follows. An *Allegro agitato*, wherein the *Douglas* theme and a snatch of the *Slumber* Song are artfully introduced, brings the scene to an end. No. 6 is a setting—in four parts, for female voices—of the Song, "Not faster yonder rowers' might," sung as *Fitz-James* leaves the island. Professor Macfarren here uses the orchestra scarcely more than is necessary to secure the intonation, and the effect of the voices alone agrees with the character of the music, which, as to its melody, is constructed entirely upon the ancient pentatonic scale—that with the fourth and seventh omitted. As this is the distinctive scale of Gaelic airs, true and conspicuous "local colour" at once arrests attention, and wins the desired result. In other respects the part-song is interesting, while that it is well written need not be said. A second "scene" follows, this time for *Ellen*, and is constructed closely upon the model of an Italian Opera *scena*, beginning with a Recitative, "He parts, I anxious for him still," continuing with an *Andante* (Cavatina), "For me, whose memory scarce conveys," and ending with an *Allegro agitato* (Cabaletta), "To brave Clan Alpine's chief." In the Recitative *Malcolm* is referred to, and we get a new *Leitmotiv*, identified with that young huntsman :—



Here, also, the orchestra is kept busy with suggestions of the past in a manner that materially helps the dramatic

purpose. The Andante calls for no special observation, but the final movement is one of immense vigour, atoning by its impetus for whatever in the music is not itself remarkable. Next we have the well-known Boat Song, "Hail to the chief!" at first in four parts, for male voices, then as a solo for *Roderick* (bass), and lastly as a full chorus. This is perhaps the most effective number in the Cantata, thanks to its strong national colouring (the pentatonic scale being again used), and to the very bold and striking passage, set to the war-cry of the clan, with which each verse ends:—



Roderigh Vich Alpine Dhu ho ie - roe.

The next number is a Trio for *Ellen*, *Malcolm*, and *Douglas*, "Oh, if there be a human tear," the introduction of which seems to me uncalled for, and wherein Professor Macfarren does not appear at his best. But the interest both of story and music resumes with No. 10, a Quartett, for *Ellen*, *Malcolm*, *Roderick*, and *Douglas*, descriptive of the scene in which *Roderick* demands *Ellen's* hand, and quarrels with *Malcolm*. The chief of Clan Alpine is introduced at the outset by his musical representative:—



and the phrase naturally predominates throughout a number remarkable for sustained interest and dramatic purport. The Quartett is somewhat extended, but not a bar too much, seeing that it fixes our regard to the very last note. We pass now to the anathema, "Woe to the clansman," which denounces vengeance upon all who disobey the summons of the Fiery Cross. Here again Professor Macfarren has happily caught the spirit and character of the scene. His music is intensely earnest, appropriately rugged, and so coloured with semi-barbaric hues that its *vraisemblance* cannot be mistaken. Moreover, the passage for female voices alone, "Sunk be his home in embers red," has a weirdness heightened by its sudden introduction and contrast. The closing number of the first part is now reached, and in it are *Ellen's* "Ave Maria," *Roderick's* departure to the war-rendezvous, and his reception by the clansmen, partly cast in dramatic form, partly narrated by the chorus. The "Ave Maria" is pleasing and expressive, though we have not in it the best musical setting of the words—that palm still rests with Schubert—and an effective March, picturesquely scored, accompanies the lines telling of the muster and meeting of *Roderick* and his followers.

The second part opens with another choral narrative, the subject being *Fitz-James's* adventures under the guidance of *Red Murdoch*, and the fate of that treacherous clansman. In this the chief feature, apart from the ingenuity with which themes already heard are reproduced laden with suggestion, is the ballad music (contralto) of *Blanche of Devon*. The ballad melodies are three, set respectively to "Twas thus my hair they bade me braid," "For oh! my sweet William," and "The toils are pitched." All are most happily conceived, and might easily pass as traditional, the more easily because Professor Macfarren has, one verse excepted, refrained from giving them orchestral accompaniment. The dramatic portion of the scene is vigorously worked out, while the movement describing *Murdoch's* flight and death belongs to the highest order of art. Moreover, the death of *Blanche* is treated with great power of pathetic expression. The encounter of *Fitz-James* and *Roderick* takes place in No. 15, a Duet for tenor and bass, "Thy name and purpose, Saxon, stand." Upon this there is no need to dwell longer than may serve to point out the inappropriateness of the ultra-sentimental movement with which it ends. When two men who intend to kill each other at sunrise lie down to rest, they scarcely indulge in lackadaisical "good nights." A Song for *Roderick*, "This fertile plain," constitutes No. 16, and exhibits a fitting degree of truculent energy, by way of

preparation for the Duet with Chorus (No. 17) which brings *Roderick's* career to an end. This is opened by a phrase representative of the combat to follow:—



and carried on with much spirit up to the point where *Roderick's* signal reveals his ambushed clan, of which incident a good deal is made, the chorus following the whistle-sound with the tumultuous war-cry already quoted. At the line, "The chief in silence strode before," the chorus re-enters, describing the journey to Coilantogle ford; which reached, the Duet resumes, and continues to the end at the highest possible stress. In all the dramatic business of this scene, as elsewhere in the work, Professor Macfarren is decidedly successful in the supreme task of reflecting its spirit and heightening its effect. The Coronach sung in the poem over the body of the petty chief *Duncan* is here used as a lament for *Roderick*, and a most impressive lament it is, as set for full chorus, closely harmonised, and with slight accompaniment. Nothing could be more simple than the music, and nothing more full of pathos and solemnity. In No. 19 we have the action removed to Stirling Castle, where *John of Brent* sings a rollicking Song, "Our vicar still preaches," his comrades joining in the refrain. This is followed by the appearance of *Ellen*, her rude reception, her championship by *John of Brent*, and successful appeal to the soldiers; the number closing with an exciting *ensemble* for soli and chorus. *Malcolm* is all this time confined in the castle, and now we hear him sing, "My hawk is tired of perch and hood," a Song for contralto, with violin obbligato. As may be supposed, the theme representative of the singer is conspicuous here, but the number is attractive *per se*, and its tunefulness and subdued expression pleasantly contrast with previous turmoil. No. 22 sets forth *Ellen's* interview with *King James*, her intercession for *Malcolm* and *Douglas*, and the happy dénouement of the story. Opening with a bright Chorus descriptive of Court splendours, it is continued by a dialogue throughout which the orchestra is busily employed with previous themes, helping to carry the mind back to the personages and events referred to, while the frequent participation of the chorus heightens the dramatic effect, besides giving importance to the musical treatment. Finally a well-written Quartett, "O joyful day," expresses the gladness of the principal characters, and with this the curtain falls. As there was at the beginning a "Fore-Song," so now there is an "After-Song," which is substantially a repetition of its predecessor. I must pronounce "The Lady of the Lake" to be a good work. There are shortcomings in it, and some numbers are not equal to others, but it bears the stamp of high musicianship, and not unworthily discharges its task of illustrating Scott.

The performance, while it might have been better, might much more easily have been worse. Mr. Lambeth conducted, and his indecisive beat, to say nothing of his want of control over the orchestra, had no doubt an injurious effect. But the chorus sang well on the whole, the band took special pains with their task, and the principal soloists left little to desire. Madame Sherrington was excellent as *Ellen*, and Madame Patey unsurpassable as *Blanche* and *Malcolm*. As *Fitz-James* Mr. Shakespeare proved to be wanting in physical strength, if not in musicianship; but Mr. Hilton as *John of Brent*, and Mr. Santley as *Roderick*, satisfied the most exigent. At the close, Professor Macfarren was summoned to the orchestra, and vociferously applauded, in response to which he spoke a few words of thanks. As to the success of "The Lady of the Lake" at Glasgow, no doubt can be entertained.

The series of inaugural performances ended on the 16th with a Beethoven Concert conducted by Dr. von Bülow. In the programme were the Eighth Symphony, the Choral Fantasia, the Overtures, "Die Weihe des Hauses," and "King Stephen," the Variations for pianoforte on a theme in F major, and two songs sung by Madame Patey. Upon

THERESE TIETJENS, Obit October 3, 1877.

Words by Rev. T. E. BROWN, Clifton College.

Composed by J. L. ROECKEL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.)

Larghetto.

ALTO.
TENOR
(8ve. lower).
1st
BASS.
2nd
BASS.

PIANO.
ad lib.
♩ = 76.

Fall gent - ly, fall gent - ly, gent - ly, leaves of gold, Fall
Fall gent - ly, fall gent - ly, . . . gent - ly, leaves of gold, Fall gent - ly,
Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,
Fall gent - ly, gent - ly, leaves of gold, Fall gent - ly,

Larghetto.

gent - ly, fall gent - ly Up - on our sis - ter's grave! The voice . . . is
gent - ly, fall gent - ly Up - on our sister's grave! The voice is
gent - ly, fall gent - ly Up - on our sis - - ter's grave! The voice . .
Fall gent - ly Up - on our sister's grave! The voice is

cres.
hushed, the heart . . is cold . . That was . . so true, so
cres.
hushed, the heart is cold That was . . so true, . . so
cres.
. . is hushed, . . the heart . . is cold . . That was . . so true, so
cres.
hushed, the heart is cold That was so true, . . so

true and brave, that was . . so true, . . so true . . and
 true and brave, . . that was so true, so true and
 true and brave, . . that was so true, . . so true and
 true and brave, that was so true, so true and
 brave! Fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, fall gent - ly, fall gent - ly, gent - ly,
 brave! Fall gent - ly, gent - ly,
 brave!
 gent - ly, leaves of gold! . .
 gent - ly, leaves of gold! . .
 gent - ly, leaves of gold! . .
 gent - ly, leaves of gold! . . Our
 gent - ly, leaves of gold! . . Our sis - ter sings no
 gent - ly, leaves of gold! . . Our sis - ter sings no more, . . . no
 un poco più mosso. ♩ = 84.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four staves (two vocal, two piano). The second system has four staves (two vocal, two piano). The third system has four staves (two vocal, two piano). The music is in G major (one sharp) and 4/4 time. Dynamics include *p* (piano), *pp* (pianissimo), *rall.* (rallentando), and *un poco più mosso*. The tempo marking *♩ = 84* is at the end.

cres. *sf*

Our sis - ter sings no more. . . O

cres. *sf*

sis - ter sings no more, no more, no more. . . O

cres. *sf*

more, no more, . . . our sis - ter sings no more. . . O

cres. *sf*

more, no more, she sings no more. O

p *cres.* *sf*

Agitato. *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the shore, A glo-ry from the

p *sf*

Death, how stern thy sway! A joy has pe-rish'd from the

Agitato. *p* *sf*

calmandosi. *sf* *dim.* *rit.* *pp* *TREBLE.*

day, . . . Our sis - ter sings no more, no more, no more! Our

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

sf *dim.* *rit.* *pp*

day, Our sis - ter sings no more, no more, no more!

sf *dim.* *p* *rit.* *pp* *f*

più mosso.
TREBLE.

sis-ter sings a - gain, a - gain, . . she sings a - gain, a - gain, a - gain In that blest

ALTO.

Our sis-ter sings a - gain, a - gain In that blest

TENOR. (8ve. lower).

Our sis-ter sings a - gain, a - gain In that blest

1st & 2nd Bass.

Our sis-ter sings a - gain, a - gain In that blest

più mosso. $\text{♩} = 120.$

choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no

choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no

choir a - bove, in that blest choir a - bove; No sorrow mingles with the strain, no

choir a - bove, in that blest choir a - bove; No sorrow min - gles with the strain, no

sorrow mingles with the strain, And all the song is love, . . and all the song is

sorrow mingles with the strain, And all the song is love, and all . . is

sorrow mingles with the strain, And all the song is love, and all . . is

sorrow mingles with the strain, And all the song is love, and all the song is

love, .. No sor - row min-gles with the strain, And all the song is

love, No sor - row min-gles with the strain, And all the

love, No sor - row min-gles with the strain, And all . . . the song, . . .

love, No sor - row min-gles with the strain, And

poco a

poco cres. ed animandosi.

love, and all the song is love, and all the song is love, and all the

poco cres. ed animandosi.

song, the song is love, the song is love, and all the

poco cres. ed animandosi.

. . . and all . . . the song, . . and all . . . the song, . . . and all the

poco cres. ed animandosi.

all the song is love,

poco cres. ed animandosi.

Lento.

song is love! Our sis - ter sings a - gain, a - gain, a - gain!..

song is.. love! Our sis - ter sings a - gain, a - gain, a - gain!..

song is love! Our sis - ter sings a - gain, a - gain, a - gain!..

is love! Our sis - ter sings a - gain, a - gain, a - gain!..

Lento. = 92.

CHRISTMAS CAROL.

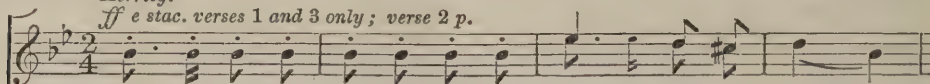
Words from *Chambers's Journal* (by permission).

W. J. WESTBROOK, Mus. B. Cantab.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.) and 80 & 81, QUEEN STREET (E.C.)

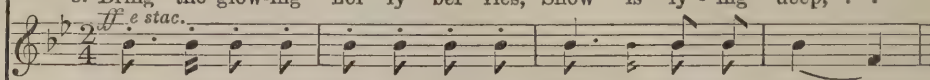
*Merrily.**ff e stac.* verses 1 and 3 only; verse 2 p.

TREBLE.

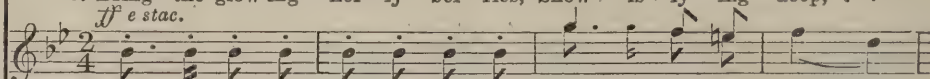


1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
 2. When I see the hol - ly ber - ries, I can think I hear . .
 3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

ALTO.

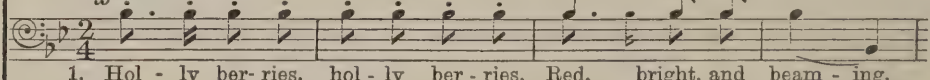


1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
 2. When I see the hol - ly ber - ries, I can think I hear . .
 3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

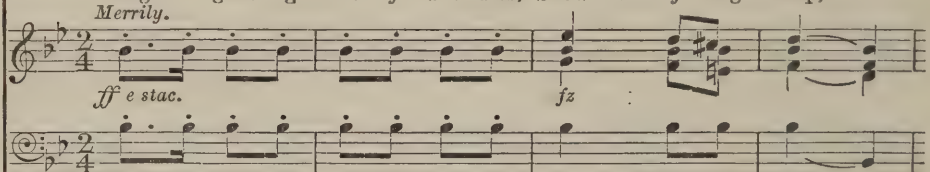
TENOR
(svo. lower).

1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
 2. When I see the hol - ly ber - ries, I can think I hear . .
 3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

BASS.



1. Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing,
 2. When I see the hol - ly ber - ries, I can think I hear . .
 3. Bring the glow - ing hol - ly ber - ries, Snow is ly - ing deep, . .

PIANO.
♩ = 120.

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
 Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
 All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
 Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
 All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
 Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
 All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

Thro' the dus - ky e - ver - greens Like sprays of cor - al gleam - ing;
 Mer - ry chimes and car - ols sweet Ring - ing in my ear; . .
 All the gay and bloom - ing flow - ers Till the spring - time sleep; . .

p



Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

p



Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

p



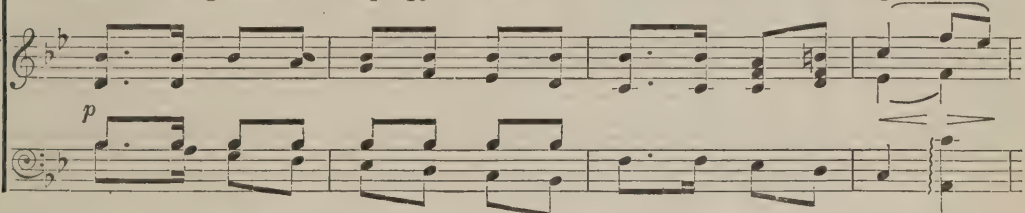
Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

p




Ye have pow'r to fill the heart With me - mo - ries of glee, . . .
 Christ - mas with its blaz - ing fires And hap - py hearths I see, . . .
 Let them grace our hap - py homes With their crim - son light, . . .

p




ten.




Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

ten.



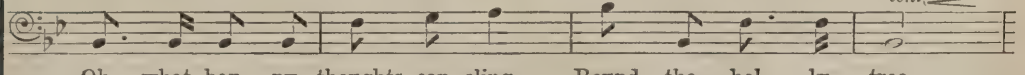
Oh, what hap - py thoughts can cling Round the hol - ly tree. . . .
 Oh, what plea - sant thoughts can cling Round the hol - ly tree. . . .
 Min - gling with the som - bre fir, And the lau - rel bright. . . .

ten.

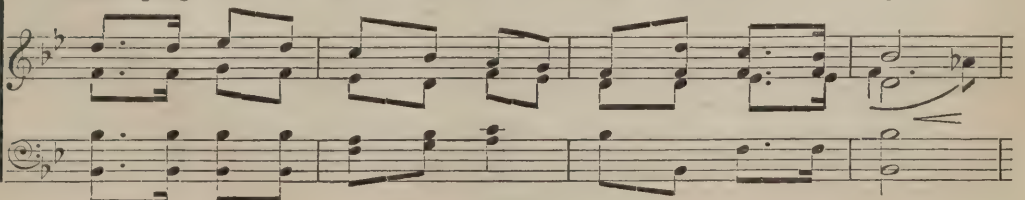


Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.

ten.



Oh, what hap - py thoughts can cling Round the hol - ly tree.
 Oh, what plea - sant thoughts can cling Round the hol - ly tree.
 Min - gling with the som - bre fir, And the lau - rel bright.



To be sung at the close of each verse.

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky

Hol - ly ber - ries, hol - ly ber - ries, Red, bright, and beam - ing, Thro' the dus - ky

e - ver - greens Like sprays of cor - al gleam - ing.

e - ver - greens Like sprays of cor - al gleam - ing.

e - ver - greens Like sprays of cor - al gleam - ing.

e - ver - greens Like sprays of cor - al gleam - ing.

A Folio Edition is also published, price 6d.

the performance space does not permit me to dwell. Enough that it was remarkably good, and showed Herr von Bülow as a Conductor of the highest order.

NEWCASTLE INFIRMARY CONCERTS.

(FROM OUR SPECIAL CORRESPONDENT.)

I WAS never able exactly to see why Mr. William Rea, the well-known Professor at Newcastle, should give a month of concerts on behalf of a local charity. It is no doubt the duty of all of us to show an active sympathy for fellow-creatures in distress, but the burden thus entailed should be borne with some approach to equality, or, if it must press upon one man more than another, the other should show a willingness to help the one as far as possible. This fair division does not seem to be recognised at Newcastle, and it is therefore no matter for surprise that Mr. Rea's scheme has shrunk from the dimensions of a month to those of a week, with a probability, next year, of asking support on its own account, without reference to anything beyond. The matter, however, is one of purely local interest, save in so far as it affects the very existence of the concerts; and, in common with all music-lovers outside local limits, I am anxious only that Mr. Rea should be encouraged to persevere by the realisation of some reward of the nature which mundane considerations make important.

Reduced in the degree above stated, Mr. Rea's scheme became manageable with a view to the best artistic results, and I gladly recognise the fact that during the week beginning on the 4th ult. his programmes included as much high-class music as could have been desired. In the course of six days he presented the "Messiah," "Elijah," Rossini's "Stabat Mater," Smart's "Bride of Dunkerron," Dr. Armes's new Oratorio "Hezekiah," and Beethoven's Fifth Pianoforte Concerto, together with several Symphonies, Overtures, and extracts from classical works. A programme like this, especially when offered to the people of a busy trading town where æsthetics are not much cultivated, disarms criticism, and extorts nothing but applause. The executive department was proportionately strong. As soloists Mr. Rea engaged Madame Edith Wynne, Miss Anna Williams, Madame Patey, Miss D'Alton, Mr. E. Lloyd, Mr. Bernard Lane, Mr. Lewis Thomas, and Signor Foli—a body of artists competent to do any work set them. The orchestra consisted of twenty-seven "strings," and a full complement of "wind," &c.—in all forty-nine instruments, with Herr Pollitzer, Mr. Ellis Roberts, Mr. Reynolds, Mr. Radcliffe, Mr. Tyler, and other well-known performers as "principals." As for the chorus, it will suffice to state that Mr. Rea's own choir acted in that capacity, and London amateurs who remember the "Polyhymnia" of some twenty years ago well know what are Mr. Rea's abilities as a trainer. In this case he has good materials to work upon. The voices are of true northern strength, and the singers appear to be actuated by genuine love of their task. Thus liberally equipped, the Festival deserved to succeed, and I am happy to say that success attended it. It is something in such a case to avoid loss, but Mr. Rea, there is reason to believe, made gain—not much, perhaps, yet enough to serve as a stimulus for the future. Let me add that the Town Hall, wherein the concerts took place, is a large and commodious room, which has only to be filled on every occasion to permit of the *entrepreneur* catering on a liberal scale.

It would serve no such special purpose as that which a "Special Correspondent" must have in view were I to notice all the familiar items of the week's programme, and tell how each was done. My business lies with Dr. Armes's Oratorio, or, as the composer modestly styles it, Cantata, and to this I go without further preface.

Dr. Armes, as most readers of the MUSICAL TIMES well know, is organist of the magnificent cathedral which looks down upon the quaint streets of Durham, and has the good-fortune to play upon one of the finest instruments in the realm. A post such as this often engrosses a man's attention and limits his desires. It is enough for

ordinary ambition, and apt to excite a feeling of calm content with things as they are. But Dr. Armes belongs to the new order of cathedral organists—an order which makes the ecclesiastical appointment a sort of entrenched camp, whence excursions can be ventured into outlying regions, with the assurance of having an unassailable position to fall back upon. There is no reason at all why this should not be. Our cathedral organists, for reasons into which I will not inquire, have too long limited themselves to church work, notwithstanding the fact that sacred music has a recognised position in the concert-room; and no amateur will refuse a welcome and deserved encouragement when one and another, as in Dr. Armes's case, break bounds. The Durham Organist is the compiler of his own libretto, and he has looked at the story of Hezekiah, as told by the prophet Isaiah, from a purely didactic point of view. It is, no doubt, capable of dramatic treatment, but Dr. Armes seems to have mistrusted his powers as a dramatic composer, and hence the two incidents chosen—Sennacherib's invasion and the Hebrew monarch's sickness—are simply narrated, with the usual amount of orthodox Scriptural comment. As the work is not long, I may give a faithful idea of its character by taking its numbers in order. The orchestral introduction is a bold and spirited march, representing the advance of the Assyrian army upon Jerusalem, but free from any attempt to suggest barbaric Eastern music. In a long recitative, heavily accompanied, Rabshakeh (bass) summons Hezekiah to surrender; and a second Recitative (contralto) tells how the king in his distress sends to Isaiah. Hereupon the people show their anxiety in a Chorus, "This day is a day of trouble," which at once arrests attention on account of its interludes for bass strings (divided) and wood wind. The idea of these interludes, as Dr. Armes works it out, is fresh and pleasing, and the Chorus, as a whole, secures the intended effect. Next comes a contralto Aria, "Enter into the rock," noticeable in that it is not a copy of "O rest in the Lord," and also for the reason that it has a charming horn obbligato, which heightens its musical interest and its expression as well. This leads to an important Solo for Hezekiah (tenor), "O Lord of hosts, God of Israel," which opens with a solemn invocation, accompanied by divided cello and wood wind with good effect. A prayer follows, "Incline thine ear," and, finally, on the words "Now, therefore, O Lord our God" the Solo reassumes the character of its leading passage. The orchestration of this number is good in design, though somewhat crude in execution; and the Solo as a whole commends itself by earnest and appropriate expression. The message of Isaiah to the king having been opened in recitative, is continued by a Duet (soprano and contralto) threatening divine vengeance against the Assyrians. This number will most likely be popular should the work attain the honour of print. It is well written, tuneful, and effective, none the less because the leading theme strongly suggests the melody played by the Egyptian trumpets in "Aida." Still further is Isaiah's message continued by a Chorus, "And the remnant that is escaped," wherein I notice a want of contrast, which, by-the-way, characterises the Oratorio in many places. Dr. Armes should remember that contrast of colour and degree of light is as essential to a musical as to any other picture, and that the ear no more than the eye loves monotony. The destruction of the Assyrian army—of which event not enough is made—and also Hezekiah's sickness, are now told in a bass Recitative, leading to the king's prayer, "Remember now, O Lord," a very expressive Solo, accompanied by muted strings and wood wind. Dr. Armes has here happily caught the spirit of the text, and of the situation in which it occurs. A Quartett, "Seek ye the Lord," follows, but calls for no special remark; and after it the divine promise to the sick monarch is told in recitative leading to a bass Air, "I have blotted out, as a thick cloud," distinguished by considerable impressiveness of style, and occasional signs of original thought. Hezekiah's gratitude is next expressed in a Recitative, and after it come the final ascriptions of praise, beginning with a Chorus which is by far the best in the book. Its opening section, given to voices alone, at

once makes an impression, while the free and spirited treatment of the whole, sustained as it is to the last bar, cannot fail to produce a lively effect. This number received an encore from the Newcastle audience, who promptly recognised its merit. A trying bravura Air, "Therefore with joy shall ye draw water," follows, after which comes the concluding Chorus, "Sing unto the Lord"—a number not equal in merit to its predecessor, but noteworthy all the same for a fugal episode which Dr. Armes has developed in a manner that does credit to his contrapuntal skill.

General remarks upon "Hezekiah" need not run to great length. Dr. Armes is to be commended for the thoughtfulness of his work, for its expressive power, and especially for the evidence it gives of a disposition in the composer to state his own ideas in his own language. These are reasons amply sufficient to warrant encouragement. Dr. Armes should persevere, and give "Hezekiah" a successor, but not till he has done two things: first, made himself a master of form as far as that conduces to variety in his choral numbers, and, next, become thoroughly acquainted with the genius of each instrument in the orchestra, so that, alone and in combination, it may be used to the best effect. At present orchestration is the Durham Organist's weak point—a circumstance not to be wondered at—but it is one on which diligent study will soon make him strong.

The performance was conducted by the composer, to whose work it, on the whole, did justice. True the band was scarcely note-perfect, but the Choruses had been well studied, and the principals took all needful pains to insure success. Miss Anna Williams struggled bravely against the difficulties of the bravura Air, after singing in the Duet remarkably well; Madame Patey gave all the contralto Solos in her best manner and with unvarying success, as did Mr. Lloyd those for tenor; while in Mr. Lewis Thomas the bass Airs had an exponent thoroughly sufficient, because deeply versed in the traditions of English sacred music. The organ accompaniment was ably played by Mr. T. A. Alderson.

THE first Concert of the Borough of Hackney Choral Association for the present season was given at the Shore-ditch Town Hall on the 12th ult., before a crowded and thoroughly appreciative audience. The performance of Mendelssohn's Thirteenth Psalm, for alto solo and chorus, with which the programme commenced, amply evidenced the excellence of the choir, the altos especially singing with a beauty of tone which materially aided the general effect. The solo too was given with appropriate expression by Miss Annie Butterworth, who was warmly and deservedly applauded. The Magnificat in C by the Conductor, Mr. Ebenezer Prout, has already been heard at the Crystal Palace Concerts, and its presentation on the present occasion was a fitting tribute to the Society's newly appointed chief, apart from the fact that its merits should insure it a place wherever a welcome is accorded to earnest and well-written music, irrespective of the birthplace of its author. The choruses, without startling by sensational effects, are remarkable for vigour and purity of writing, and the instrumentation shows an intimate knowledge of the legitimate resources of the orchestra. The solos were well sung by Miss Catherine Penna and Mr. Henry Guy, a duet between these two vocalists receiving applause so marked that many less modest Conductors might have accepted it as an encore. The second part of the programme included a selection from "Oberon," commencing with the Overture. The Scena, "Ocean, thou mighty monster," by Miss Catherine Penna, the Song, "A lovely Arab maid," by Miss Annie Butterworth, and the declamatory Solo, "Oh! 'tis a glorious sight," by Mr. Henry Guy, were most effectively rendered; and an admirable performance of the Overture to "Guillaume Tell" concluded a concert which reflected the highest credit upon all concerned. Mr. Ebenezer Prout, who conducted, received quite an ovation on his entrance into and exit from the orchestra.

THE reply of the Dean and Chapter of Worcester to the memorial forwarded to them by the Mayor and Corporation

representing the anxiety of the public for the continuance of the Festival of the Three Choirs in this city next year, and to the request of the Festival Committee for the use of the cathedral for that purpose, has now been made known. The Dean and Chapter express their readiness to grant the use of the cathedral provided a satisfactory arrangement can be arrived at on the subject of the nature and arrangements of the Festival. They do not object to the use of orchestral accompaniments, the employment of high musical skill, or to the performance of Oratorios; but they ask, first, that all music performed in the cathedral should be connected with some religious service; secondly, that admission should be given to all classes without mention of previous payment; and, thirdly, that the great object for which the meetings of the Three Choirs were originally instituted should be maintained. That object, they say, was the improvement of music in the church itself, and they suggest that new Church music should form a portion of the Festival. They still object to the payment for tickets of admission to the cathedral, and propose as a substitute that £1,500 or £2,000 should be raised by subscription for the necessary expenses, to which they propose to add £500.

WE understand that Mr. Craddock, who, as our readers are aware, was appointed Organist of Norwich Cathedral, has resigned the post, and that Mr. F. E. Gladstone has been elected in his place. So long as there remained the remotest chance of Dr. Bunnett succeeding to the organistship, by reason of his long and arduous work under Dr. Buck, we should have been sorry to see any brother-artist seek to supplant him; but when we find that the situation was really vacant, and freely within the gift of the Dean and Chapter, Mr. Gladstone is perfectly justified in offering himself as a candidate, and we are glad to hear that the election has fallen upon a person so thoroughly qualified to fulfil the duties of his office. Meantime it may be said that the concert organised in Norwich for the benefit of Dr. Bunnett—the preliminaries of which were arranged by a committee consisting of the mayor and the most influential residents of the city—affords convincing proof of the high estimation in which this artist is held, and of the sympathy universally felt for his position after a service of a quarter of a century as Deputy Organist of the Cathedral.

AN interesting lecture, entitled "Glimpses into the Life and Character of Mendelssohn," was recently delivered in Hawkstone Hall (adjoining Christ Church), Westminster Road, by Mr. F. G. Edwards, the Organist and Director of the Choir of the church. The lecture, which was interspersed with musical illustrations, contained several anecdotes especially in reference to Mendelssohn's life in England. The Rev. Newman Hall, LL.B., occupied the chair. The vocal illustrations were given by Madame Florence Lancia, Miss Jessie Williams, Miss Annie Cockburn, Mr. George Whillier, and the Christ Church choir. Mr. F. G. Edwards and Mr. F. Beckley presided at the pianoforte. Miss Annie Cockburn's artistic rendering of "O rest in the Lord," and the expressive singing of the choir in "O hills, O vales" fully merited the encores which both those pieces received. A bust of Mendelssohn was kindly lent by Messrs. Novello, Ewer and Co.

THE Grosvenor Choral Society gave its sixty-ninth Monthly Concert on Friday the 16th ult., at the Grosvenor Hall, the greater part of the programme consisting of selections from Auber's "Masaniello." The band and chorus, numbering nearly 120 performers, were highly efficient. Mr. Henry Baker and Mr. A. Lawrence Fryer were the vocalists, the latter being very successful in the Cavatina, "Thou only comfort." In the miscellaneous portion of the programme the most effective pieces were Pinsuti's Part-song, "In this hour" (encored); Rossini's Overture, "Il Tancredi," by the orchestra (which was given under the leadership of Mr. S. Dean Grimson); and Haydn's Andante and Gipsy Rondo for piano, violin, and cello, performed by Miss Marie Odell, Mr. Grimson, and Mr. Daniel Finzi. The other vocalists were Mrs. Leonard Hughes, Mrs. Davies, Miss Kate Reed, and Mr. Arthur Baxter. Mr. J. G. Callcott conducted.

THE large Three-Manual Organ, lately erected in Park Church, Highbury New Park, by Messrs. Alexander Young and Sons, of Manchester, was opened on the 7th ult. by Mr. Ebenezer Prout, B.A., who played the following selection: Concerto No. 2, in B flat, Handel; Adagio, from Sestet, Op. 71, Beethoven; Andante, from a Pianoforte Sonata, Mozart; St. Ann's Fugue, J. S. Bach. The organ solos were interspersed with Choruses from the "Messiah," under the direction of Mr. Williamson, and accompanied by Mr. C. Forington. During the collection Mr. E. Davidson Palmer, the newly appointed Organist and Choirmaster, played the Adagio from Mendelssohn's First Organ Sonata, and, as a concluding voluntary, Hopkins's arrangement of "Let the bright seraphim."

THE following is the minute of the Academical Board respecting the Higher Musical Examinations for Women at Trinity College, London. "The vocal section shall comprise: 1. The performance of a Solo previously selected by the examiner; 2. The performance of any one Solo chosen by the candidate. The Solos fixed by the examiner for the examination to be held on the 10th and 11th of January next are as follow: For soprani, 'On mighty pens' ('Creation'), Haydn; for mezzo-soprani, 'Farewell, ye limpid streams' ('Jephtha'), Handel; for contralti, 'There is a green hill far away,' Gounod. The fees for this section will be the same as in the case of other sections, viz. half a guinea on entrance, and half a guinea for the certificate."

A SPECIAL Service and Organ Recital, which is held quarterly in the Church of St. Mary, Haggerston, in aid of the choir fund of the church, took place on Tuesday evening, the 6th ult. The work done by the choir comprised Steggall's Magnificat in G, Stainer's "Sing a song of praise," Stafford Smith's "Come unto Me, all ye that labour," Sir John Goss's "Stand up and bless," and Dr. Wesley's "Blessed be the God." Mr. C. J. Frost, Mus. Bac., the Organist of the church, rendered the various organ solos in an excellent manner, Mendelssohn's C minor Prelude and Fugue, and Bach's Sonata No. 1 (in E flat) being specially commendable.

A NEW Organ, built by Messrs. Bevington and Sons for Costa Rica, was opened at their organ factory on the 8th ult. by Mr. J. F. Hallett Sheppard. The instrument has two manuals and two octaves of pedals, and contains seventeen stops. Mr. Sheppard performed selections from the works of Beethoven, Mozart, Handel, Bach, Spohr, Mendelssohn, Meyerbeer, Kullak, &c., and fully exhibited the capabilities of the organ and the powers of the executant. The recital gave great delight to a numerous audience.

WE are glad to find that at the annual general meeting of the Musical Association the thanks of the members were unanimously voted to Mr. C. K. Salaman, on his retirement from the office of Secretary, for it is impossible to over-estimate the valuable services he has rendered to the Society and the keen interest he has shown in its welfare. A similar compliment was also paid to Mr. Arthur Chappell, who has resigned the post of Treasurer, Mr. Stanley Lucas being elected in his place.

A CORRESPONDENT informs us that the grand piano used for many years by Haydn, properly authenticated, has lately become the property of Capellmeister Richter, of Vienna, who is well known in this country by his conducting the Wagner Festival at the Albert Hall in May last. He is desirous of selling the instrument for the benefit of the Wagner Academy now being formed at Bayreuth, and all particulars respecting it will be furnished on addressing a letter to Herr Capellmeister Hans Richter, Vienna.

THE prospectus of the tenth season of the Wolverhampton Festival Choral Society promises three subscription concerts during the session, with an extra concert in Christmas week. The band and chorus will consist of upwards of 200 performers, Mr. W. C. Stockley being engaged as Conductor and Chorus Master. The services of some of the most eminent vocalists and instrumentalists have been secured for all the performances, the first of which the prospectus announces for the 30th inst.

IT is with much regret that we draw attention to the sad case of Miss Patten, the aged and only sister of the late William Patten, of Fareham and Winchester, whose Anthems and other sacred compositions are well known to the musical public. In consequence of a serious illness, requiring constant medical attendance, Miss Patten is now reduced to absolute penury; and even the smallest sum for her relief will be thankfully acknowledged by Mr. Joshua D. Horwood, 62 Peel Street, Hull.

ON Thursday the 15th ult. an Organ Recital, interspersed with vocal music, was given on the new organ at Stockwell Congregational Church (built by Mr. Eustace Ingram) by Mr. George Shinn (Organist of Brixton Church), who played a selection from the works of Bach, Beethoven, Batiste, Handel, Mozart, Rossini, and Wély. Solos and Quartetts were sung by Miss Alder, Master Tapley, Messrs. Pardon, Wicks, Hobson, and Howlet. The choruses were sung by a choir of about 100 voices.

MR. J. L. HATTON's new Sacred Drama, "Hezekiah," will be performed at the Crystal Palace on Saturday the 15th inst., the principal vocalists being Madame Lemmens-Sherrington, Madame Patey, Messrs. E. Lloyd and Santley. Much interest will be felt in the production of this work; for, although the composer has already won a well-deserved fame, he has wisely reserved for his maturer years a contribution to sacred art which should combine his highest thoughts with the ripeness of a long experience.

THE South Norwood Musical Society commenced its thirteenth season on the 12th ult. with a selection from Handel's "Judas Maccabæus" and some secular music. The Solos were sung by Miss Jessie Royd, Miss Bawtree, Mr. Charles Chilly, and Mr. H. C. Thomas with excellent effect, and the chorus-singing was unusually good. Mr. W. J. Westbrook, Mus. Bac., Cantab, conducted, and the accompaniments were played by Miss Wheeler.

WE are informed that a new musical instrument, styled the Ocarina, has been introduced into this country by Mr. M. Barr, of Queen Victoria Street, and being easily learned, comparatively inexpensive, and pleasing in tone, it is likely to be in very general requisition. The scale ranges from the lower B to the upper E, and the tone bears a striking resemblance to the vox humana stop of a large organ.

THE first of a series of Concerts to be given at the Surrey County Hall, Brixton, took place on Tuesday evening the 6th ult., and was very successful. The artists engaged were Madame Liebhart, Madame Worrell-Duval, Miss Annie Butterworth, Mr. Stedman, Mr. Thurley Beale, and Mr. Turle Lee, with the band of the Surrey County Club, under the direction of Mr. Henry Sprake.

AT the Michaelmas Commencements held at Trinity College, Dublin, the degree of Doctor in Music was conferred upon Horton Claridge Allison, after a "Performance of Acts" consisting of a sacred Cantata and a Concerto for pianoforte and orchestra. Dr. Allison was presented by Sir Robert Stewart, the University Professor of Music.

THE members of the Choir of Holy Trinity, Haverstock Hill, N.W., have recently presented their Choirmaster, Mr. J. R. Murray, with a handsome bâton, accompanied by an address expressing their acknowledgment of the value of his services, and of the kindness and pains he had bestowed on them.

DR. SPARK, of Leeds, has given two highly successful Organ Recitals in London during the past month, one at the City Temple, Holborn Viaduct, and the other at the Bow and Bromley Institute, the programmes at each performance containing principally classical compositions of the best masters.

BACH's Cantata, "My spirit was in heaviness," will be sung with orchestral accompaniment at St. Anne's Church, Soho, under the direction of Mr. Barnby, every Friday evening during Advent, commencing on the 7th inst., at eight o'clock.

REVIEWS.

The Life of Mozart. Translated from the German work of Dr. Ludwig Nohl, by Lady Wallace. [Longmans, Green, and Co.]

It is a dangerous thing for a man who is by profession a writer to hazard an opinion as to the real place a composer should hold in the world of art, because, in the pursuit of his vocation, he may afterwards be under the necessity of so modifying this opinion as to nullify the effect of a work to the truth of which he has publicly pledged himself. Herr Nohl has, we think, somewhat placed himself in this dilemma; for, with all our admiration of his high artistic nature and glowing literary style (both of which are eminently displayed in all his books), we cannot help contrasting his "Gluck und Wagner," published in 1870, with his "Mozart," published in 1863. It is true that whilst concentrating the mind upon a single representative of an art instead of upon the art itself, an author will be liable to pass, almost insensibly, into a hero-worshipper; but it is this very fact which should render us doubly cautious of accepting as truths the temporary convictions of one who must of necessity think more of producing a good book than a good biography. When therefore Nohl declares in his "Life of Mozart" that he was "the perfect type of a true artist, because he was the perfect type of a true and complete man," and, in summing up his artistic character, that he was "a man whose mission in this world seems to have been entirely fulfilled, to whom it was given to link together the godlike with humanity, the mortal with the immortal," it must appear strange to those who do not believe with us how thoroughly a mere *littérateur* is influenced by the feelings of the time, to read in his "Gluck und Wagner" that Mozart had, in his dramatic music, neither realised a true German art, nor barely been able even to strive in that direction; and afterwards to encounter the startling assertion that the dramatic works of both Mozart and Beethoven should be regarded merely as the necessary tributaries to that great stream which is to connect countries and nations—the Music-drama of Richard Wagner.

We have been tempted into placing these truths before our readers because Herr Nohl expressly challenges us to regard his "Life of Mozart" as an attempt at a "frankly artistic" and "purely human" treatment of his subject, and not as a mere statement of facts. Otto Jahn's book—so universally esteemed as a truthful and thoroughly exhaustive biography of the great composer—says Herr Nohl, "fell into my hands on my return from a journey to Italy, when, after having given myself up for a year to the study of painting and sculpture, I returned with fresh zest to music, determined to devote myself for the future to its history and science." Had he contemplated writing on the same subject to celebrate his entering "with fresh zest" upon musical study, we should certainly have thought that the perusal of Otto Jahn's work would have warned him from the task. On the contrary, it was the consciousness of its defects which incited him to it; the "keen perception," he says, of "the purely materialistic nature and character" of the book impelled him to attempt the creation of a "statue of Mozart" which Jahn had neither achieved nor even attempted. Certainly, if in the days of his Mozart-worship he succeeded in erecting a statue of the composer, he has done much to deface it since he became a disciple of the hero of Bayreuth.

As we have a right to consider Herr Nohl's book as a contemplative work rather than a mere biography, we are not astonished that the first chapter should open with a well-written and vivid description of Mozart's birthplace, Salzburg. In this the author endeavours, and with much success, to show how this beautiful city, which, as he says, "lies before us a work of art," acted most beneficially upon the genial and susceptible mind of the young composer. We must also admire the lifelike portrait of Leopold Mozart, whose thoroughly practical nature, although respected, as it should be, by his gifted son, had but small effect upon the development of his artistic nature. Occasionally his serious letters somewhat galled

him, an instance of which may be found in his reply to an inquiry as to whether he attended mass regularly. "One thing," he writes, "annoyed me a little, the question as to whether I had not omitted going to confession. I cannot object to this; at the same time, one thing I do entreat of you, which is not to think so ill of me." His love for Aloysia Weber is well told, and very properly dwelt upon as one of the most important episodes of his life. When he first wrote of her, in one of his cautious letters to his father, and, after saying that "she plays by no means badly," makes this frank declaration, "I give you my honour I would rather hear my Sonatas played by her than by Vogler," we feel somewhat doubtful whether we should accept this avowal as the opinion of an artist or of a lover. Herr Nohl, however, goes far beyond us in meditating on the effect of this young girl's affection for the composer; for, in speaking of his composition of the Air "Non sò d'onde viene"—the words of which represent the unconscious awakening of the parental feeling in a monarch who has condemned an unknown youth (who afterwards proves to be his son) to death—he declares that his pity and sympathy for Aloysia and her family gradually aroused within him a more profound sensation, that he felt more than pity, whether aware of it or not, and that "this gave the composer the creative power to write one of the most eloquent Arias that ever expressed the awakening of first love." This, with many similar assertions as to the causes which prompted the artistic creations bequeathed to the world by Mozart, must, we presume, be accepted as a protest against what the author terms the "technical accuracy, industriously sought out and firmly grounded," which especially characterises the biography of Otto Jahn; but we much question whether such mere speculative theories have any real value to those who can themselves reason upon the facts placed before them.

We could give many interesting extracts from Herr Nohl's book; but, as our desire is rather to speak of the design of the work than to dwell upon the manner of its execution, we can conscientiously resist the temptation to quote any of the graphic and eloquent passages with which it abounds. The author's fascinating style is well known; and to all his admirers we confidently recommend this carefully revised edition, which was published only last year in Germany. Lady Wallace's translation is in every respect excellent; and the attractive appearance of the two volumes reflects much credit upon the English firm which has already done so much to spread a knowledge of German musical literature in this country.

A Name in the Sand. Song. Words by Hannah Gould.

Solitude. Song. Words by Henry Kirke White.

Composed by Berthold Tours.

[Novello, Ewer and Co.]

As we were among the first to recognise the talent of Mr. Berthold Tours, we take credit to ourselves for helping the career of one who has so thoroughly fulfilled our predictions. A conscientious artist need never doubt that his works, if sufficiently worthy, will make themselves heard in the crowd; and if the composer of the two charming songs before us feels inclined to persevere in the production of vocal pieces upon such models, he may rely upon securing the favour of the song-buying public, as well as the good opinion of musicians. "A name in the sand," commencing with a melodious vocal phrase in A minor, with a simple quaver accompaniment, happily colours the words, the modulations moving throughout in true sympathy with the varied feeling of the little poem. Especially must we draw attention to the agitated phrase suddenly stopping on the diminished seventh upon D sharp, followed (after a key-note held in the accompaniment for a whole bar) by a calm passage expressive of the lines in the sand being washed away by the rolling wave. A beautiful point, too, is the change into the tonic major, in which key, after an effective coda, the song ends. "Solitude" is even less ambitious in construction than the first composition, but in its way is a gem. The theme is in itself most striking, a change from G minor to G major being remarkable for freshness of effect and adaptability to the words; and the accompaniment is throughout most artistically woven in

with the voice-part. This song, unlike the first, is in the ballad form of two verses, ending in the minor key with which it commences. Both compositions, although unconventional in form, appeal, as we have already said, to all vocalists of culture, and we confidently predict for them an extensive and lasting popularity.

Consider the Lilies. Sacred Song. The words from the Sermon on the Mount.

Ruth. Sacred Song. (Ruth i. 16, 17.)

Composed by Alfred R. Gaul. [Novello, Ewer and Co.]

EXPERIENCE proves how exceedingly difficult it is for composers who undertake the setting of sacred words to throw a purely religious feeling into their music without making it lugubrious, and to invest it with a melodious character without degenerating into commonplace. Mr. Gaul has successfully steered clear of both these dangers; and we heartily commend his two songs to the attention of vocalists and teachers. A quiet and expressive theme, appropriately harmonised, is allied with the beautiful "Sermon" embodied in the first composition, a few unobtrusive points in the pianoforte part materially heightening the effect of the vocal phrases, and preventing any feeling of monotony which might arise from the continuous quaver accompaniment. We particularly like the introduction of the words "Entreat me not to leave thee," in the second song, whilst lingering upon the dominant harmony, before the commencement of the melody; but we should suggest the insertion of a natural before the A in the bar where the pause occurs. The fervour with which the same words are musically expressed at the conclusion of the song may be also cited as a proof of the composer's earnestness in his task, evidence of which is indeed apparent throughout the composition, especially in the various passages of imitation between voice and pianoforte, all of which seem to grow naturally from the harmonies.

Three Songs ("Day is dying," "Blue Wings," "Sweet Springtime") from George Eliot's "Spanish Gypsy," set to music by C. Villiers Stanford. [Novello, Ewer and Co.]

IN these songs the Organist of Trinity College, Cambridge, has given another proof (if such were needed) of his marked talent as a composer. We do not remember to have seen anything from Mr. Stanford's pen which has given us more pleasure. The genuine feeling they display, their appropriateness to the text—in a word, their eminently musicianly character—deserve all commendation. "Sweet Springtime" is especially fresh and charming. By those who wish to sing something better than the average "royalty ballad" these three songs will be heartily welcomed.

Love's Decree. Song. Poetry by T. Moore, composed by T. A. Willis. [Novello, Ewer and Co.]

APART from the oddity of beginning the symphony of this song with a dominant harmony upon a tonic pedal, and in the voice part, after modulating into A, changing into F major, we see nothing in the composition to arrest the attention, the theme indeed being extremely commonplace. The notes are carefully placed so as to agree with the words; but why write unless you have something to say?

Slumber, Darling. Part-song for four voices, composed by J. S. Curwen. [Novello, Ewer and Co.]

THE composer of this song states on the title-page that he is a student of the Royal Academy of Music; but his voice-parts appear written with a practised hand. The melody too is extremely pleasing; and there is a promise of excellence in the future so evident in his treatment of the varied phases of feeling in the words throughout this unpretentious composition that we cordially welcome Mr. Curwen, and wish him every success in his career.

Danse Rustique. Musical Sketch for the Pianoforte, by W. L. Frost. [Enoch and Sons.]

MR. FROST has here given us a charmingly fresh and melodious little sketch, the rustic character of the dance

being well preserved, without the constant "pedal bass" which is conventionally presumed to be an absolute necessity in pastoral compositions. The tuneful phrases which follow in rapid succession should make this piece extremely popular; but when we say that in the first page we find ourselves in the keys of E minor, F major, E major, and C major, it may be imagined that the tonality is somewhat restless. Country clowns must not run riot in their music any more than in their sports without being called to order.

FOREIGN NOTES.

INASMUCH as in the present condition of the art the musical life of a nation may be gauged with any degree of accuracy only by the performances of the concert-room, the regular announcement of the works produced during the month at the leading concert institutions abroad must be a matter of great interest to the student of contemporary art-history. We intend, for the future, to append to these notes a list of the programmes of such of the more important concerts as may have been brought under our notice, while in our present issue we still confine ourselves to the sporadic mention hitherto adopted of a few works the performance of which has claimed especial interest. The current season of the Subscription Concerts at the Leipzig Gewandhaus commenced, as already announced, on October 11. In the course of the five concerts of which notices have so far reached us, the following compositions obtained, among others, a hearing: Concert-Overture and Symphony (Rietz), Concerto (No. 3, new) for Pianoforte (Reinecke), Concerto for Stringed Orchestra (J. S. Bach), Symphony in C major (Hiller, new), Concerto for Pianoforte (Saint-Saëns), "Le Rouet d'Omphale," Symphonic Poem for Orchestra (Saint-Saëns), Scene from Schiller's "Demetrius" (Joachim), Symphony No. 2 (Svendsen). Among the executive artists were included Herren C. Reinecke, Saint-Saëns, Henri Wieniawski, and Joachim; Mesdames Joachim, Olden, and Bertha Haft. M. Saint-Saëns's playing, especially his rendering of his own Concerto, met with enthusiastic approbation. The anniversary of the death of Mendelssohn was commemorated, in accordance with tradition, by the Stern'sche Gesangverein at Berlin on the 4th ult., on which occasion the composer's "Hundred and fourteenth Psalm," four numbers from his Op. 79, for a *capella* chorus, as well as Mozart's "Requiem," received an excellent interpretation under the able leadership of Herr Julius Stockhausen. At Vienna the anniversary in question was marked in a special manner by the Singakademie, the programme being composed entirely of works by Mendelssohn, in addition to which a speech was delivered by a member of the committee, Herr Wörz. We need hardly remind our readers that the death of the great composer occurred just thirty years ago. The representations during the past month at the Royal Opera at Berlin have, as usual, been of a sufficiently varied character to satisfy a variety of tastes; we will only instance "Tannhäuser," "Il Trovatore," "Le Nozze di Figaro," "L'Africaine," "Il Flauto Magico," and "Die Meistersinger" by way of contrast. Ignaz Brüll's new Opera, "Der Landfriede," which met with so great a success upon its first representation in October last, has been repeated several times at the Opera-house mentioned. The work has since been produced with equal success at several other operatic establishments in Germany. A season of Italian Opera is announced for next spring, at the Kroll'sche Theater at Berlin, for which a number of first-rate artists have already been engaged.

Madame Artôt-Padilla, the well-known singer, will during this season give a series of performances at the Berlin Opera, previous to her retirement from the stage. The gifted artist will, it is said, appear in the Opera "Carmen," by Bizet, in Flotow's "Ombra," and as *Donna Anna* in "Don Giovanni."

The Directors of the Imperial Opera at Vienna have again been fortunate in securing the co-operation of Madame Pauline Lucca in a number of operatic representations. The *diva's* stay at the Austrian capital during this winter will be interrupted only by the fulfilment of a short engagement with the Opera at Madrid.

Madame Marchesi, whose eminent talent for vocal training is of European fame, and from whose school not a few of the *prime donne* of the day have emanated, has signified her intention of leaving Vienna—where she occupies the post of Professor at the Conservatorium—in order to follow a call to the parallel institution at Bruxelles. The Viennese are, it is said, straining every nerve to induce the gifted lady to reconsider her decision.

Mlle. Anna Elger, a young soprano of great promise, made her *début* at Königsberg as *Leonora* in “*Il Trovatore*,” and *Agathe* in “*Der Freischütz*,” achieving a brilliant success. She is a pupil of Madame Marchesi.

Herr H. Scholtz, the talented pianist who has made the works of Chopin his especial study, gave an interesting concert recently at Dresden, when the programme consisted entirely of pieces by the Polish composer.

A new Opera by Franz von Holstein, entitled “*Die Hochländer*,” has been most favourably received upon its first performance, within the same week, at Hamburg, Leipzig, and Brunswick. The subject of the Opera, as its title would imply, is taken from Scotch history. Herr Kretschmer's operatic novelty, “*Die Folkunger*,” made a very successful *début* at the Hof-Theater in Darmstadt.

During a recent short stay at Leipzig Anton Rubinstein introduced a new Quintett, for pianoforte and stringed instruments, of his composition to a private circle of amateurs. The work, which has only just been published, is said to be full of power and originality, and one of the most important works of the kind its author has yet produced.

Madame Schumann has taken part, during the past month, in concerts given at Berlin, Hamburg, and Bâle.

The Jubilee Singers, whose performances elicited so much interest during their stay in London, are now carrying on their mission on the Continent. They gave a most successful first concert at Berlin on the 7th ult., and also had the honour of appearing before the Emperor and the members of the imperial family of Germany at a private audience.

We understand that Herr Johannes Brahms is at present engaged upon the composition of his Second Symphony.

A lyrical tenor of great promise made his *début* not long ago at the Hamburg Opera. As a member of a Tyrolese troupe of singers he had attracted the attention of the *impresario* Pollini, who at once caused him to be educated for the operatic stage, and in the existing scarcity of tenors Herr Conradi is likely to prove a valuable acquisition to the Hamburg company.

Recent numbers of the Leipzig *Signale* contain some interesting and amusing “critical letters” from the pen of Dr. Hans von Bülow, dated respectively from Bruxelles and Sydenham (London).

With the 4th ult., the thirtieth anniversary of the death of Mendelssohn, the copyright of the composer's works has, in accordance with German law, expired, their publication in Germany being henceforth free. His musical remains have been handed over by the heirs to the Royal Library at Berlin, under condition that a sum of M. 4,200 be annually granted as a stipend to musical students.

It is now positively settled that M. Gounod's “*Polyeucte*” will be performed at the Paris Grand-Opéra during the forthcoming International Exhibition. The three principal parts in the new work will be entrusted to Mlle. Krauss and MM. Sellier and Lasalle. At the Opéra-Comique a new Opera by M. Ferdinand Poise, “*La surprise de l'Amour*,” met with a first representation on October 31, and was well received; while at the Théâtre de la Renaissance Herr Strauss's comic Opera, entitled “*La Tzigane*” (remodelled from his “*Die Fledermaus*”) is attracting numerous audiences since its first performance on October 30. The Théâtre Italien reopened its doors on the 3rd ult. with Donizetti's “*Poliuto*,” Signor Tamberlik singing the *titre-rôle*. At the Concerts Populaires the following works were included in the programmes: *Leonore*, Ballad-Symphony by Duparc (for the first time); *Symphonie fantastique* (Berlioz); *Pastoral Symphony* (Beethoven); *Rhapsodie Hongroise* (Liszt); *Pianoforte Concerto*, No. 4 (Litolff). The Châtelet Concerts brought among other pieces, *Tambourin* and *Pastorale* from “*Les Fêtes d'Hébé*” (Rameau), *Pianoforte Concerto* in G minor

(Saint-Saëns), *Intermezzo* from “*Orpheus*” (Gluck), *Minuet* from “*Le Bourgeois Gentilhomme*” (Lulli), *Fourth Orchestral Suite* (Massenet), *Symphony* in A major (Beethoven).

M. Ernest-Altès has been elected assistant *chef d'orchestre* of the Concerts of the Conservatoire, in the room of M. Lamoureux, who has retired from the post.

Verdi has declined the nomination as a member of the Italian commission for the Paris Exhibition, on account, it is said, of his numerous other engagements.

The directors of the Théâtre de la Monnaie, at Bruxelles, have entered into negotiations with Mesdames Materna and Ehn, and MM. Scaria and Labatt, of the Imperial Opera at Vienna, with a view to the production of Wagner's “*Die Walküre*” on the Bruxelles stage in March next.

At a *soirée* recently held at the Belgian capital a young lady, Mlle. Stella de la Mar, a native of San Francisco, created quite a sensation by the beautiful *timbre* of her voice and her excellent schooling. She is only seventeen years of age, and has adopted the *nom de guerre* of Faustina. M. Strakosch is said to have at once engaged her for five years for his *concert-tournees*. In the same *soirée* the eminent pianist Herr Rummel played with great brilliancy a new Transcription on Wagner's “*Nibelungen*” by Brassin.

Mlle. Marie Roze has entered into an engagement with the *impresario* M. Strakosch for America, and is announced to appear at the Academy of Music at New York towards the middle of January next.

The Theatre Carlo-Felice, at Genoa, has opened its winter season with Meyerbeer's “*Dinorah*.” The Pergola Theatre, at Florence, will remain closed for the present, the Municipal Government of the town having refused to grant the usual subvention to the establishment.

Herr Anton Rubinstein assisted at a concert recently given at St. Petersburg in aid of a charitable fund. The great musician, who conducted his “*Ocean Symphony*” and afterwards played Liszt's *Concerto* in E flat major and some pieces of Chopin, was made the object of the most enthusiastic demonstrations on the part of his listeners.

The splendid collection of musical instruments, ancient and modern, of M. Ad. Sax was exhibited for sale last month at Paris, but failed to attract a buyer at the sum demanded for the entire collection. It will now be put up at auction to be sold *en détail*, a fact which is to be greatly regretted.

At Venice a poor man, formerly engaged at a porcelain factory in Saxony, is said to have constructed a violin entirely composed of porcelain. The instrument is remarkable for its softness of tone and excellent resonant quality.

Herr Doepler, the gifted painter of historical subjects, whose assistance in the *mise-en-scène* of the Bayreuth Festspiele has been of so much value, has completed a series of pictures illustrative of scenes from “*Die Walküre*” said to be most powerful and striking. Photographic representations of these paintings will shortly be published at Leipzig.

Johann Ritter von Herbeck, for years first conductor of the Imperial Opera at Vienna, and a musician of sterling excellence, died at the Austrian capital on October 28, at the age of forty-six. The death is announced also of C. T. Becker, formerly Professor at the Leipzig Conservatorium; he was in his seventy-ninth year.

CORRESPONDENCE.

THE PAROCHIAL PSALTER.

TO THE EDITOR OF “THE MUSICAL TIMES.”

SIR,—In your notice of the “*Parochial Psalter*,” in your last issue, I think you were rather hard upon Mr. Cooper. There is certainly some little discrepancy between the title-page and the preface, due in some measure, perhaps, to the author's over-modesty; but this, after all, is but a minor point. It is with respect to the accent that I think your reviewer is not very consistent, and it is, perhaps, also not quite fair to eliminate from the review of the book

all mention of the distinguishing features of it, viz. the marks of expression, simplicity, and the blending of the syllabic and polysyllabic systems of pointing.

Your reviewer says that the best authorities have long utterly condemned the emphasis on certain words. How is it then that in the "Cathedral Psalter," Elvey's Psalter, and others, certain words and syllables have marks placed over them, or are printed in different type, denoting that an accent of some kind is to be placed upon those syllables? Mr. Cooper in his preface distinctly states that only a *slight* stress is to be placed upon the emphatic word. Opinions may differ as to the right syllable in each verse on which to place the accent, but this does not affect the general question.

Having adopted the "Parochial Psalter" for my choir, and having had experience of other psalters, I can confidently assert that the chanting of the psalms has been much more satisfactory since its adoption than before. The choirboys attend to the marks of expression, as they are in plain English, much better than they did the *pp* or *ff* in other psalters; and, on the whole, I think Mr. Cooper has done good service in venturing to add yet another "Psalter pointed for chanting" to the many in existence.—I am, sir, yours truly,

HAROLD E. STIDOLPH.

S. Mary's, Ealing, W., November 13, 1877.

[The inconsistency mentioned in this letter is not in my review but in the psalter itself. In the preface, and also in the "Directions for Use," it is ordered that a *slight stress* should be made on the *last important syllable* of the recitation (marked generally by a circumflex); and it is also said that this should not be allowed to interfere with the *proper accent of the word*. I open the book and begin to chant the following verse, "The singers also and trumpeters shall he rehearse." I pause in confusion. I must, I am told, lay a stress on *ters*, because Mr. Cooper thinks it is the last important syllable of the recitation: and yet the proper accent of the word is *trumpeters*, consequently I must not lay stress on *ters*. Therefore I find myself ordered (1) to lay a stress on *ters*; (2) not to lay a stress on *ters*.

Again, I find that Mr. Cooper thinks the last *important syllable* (!) of the recitation to be as here indicated by italics: increased, vanity, heathen, trapped, beholdest, darkness, arrows. If it were intended that these syllables should be held *longer* (although I cannot understand why they should be prolonged) he should certainly not use a mark which directs (at his own wish) a *slight stress*. Mr. Stidolph claims as special merits of the "Parochial Psalter" the introduction of breath marks, and the blending of the syllabic and polysyllabic systems. If he will kindly turn to the "Cathedral Psalter," published (as far as I remember) two years or so before the "Parochial Psalter," he will find marks of expression, breath marks, and numerous instances of the fusion of the two systems of pointing; and he will *not* find that hopeless confusion between "stress on a note" and "length of a note" which characterises the "Parochial Psalter," and which cannot be talked away by any amount of friendly advocacy. I cannot find in Elvey's Psalter any direction that an unimportant syllable is to receive a stress; on the contrary, such an occurrence is carefully guarded against.—*The Reviewer of the "Parochial Psalter."*]

THE HISTORY OF MUSIC-PRINTING.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In Dr. Chrysander's interesting articles on the above subject I find the following sentence: "I regret that, in following the traces of the originators of the new method, I have to commence my exposition by destroying the opinion that music-engraving is an English invention." The doctor then devotes much space to prove that the "Parthenia" was *not* the first musical work printed from engraved copper plates. Dr. Chrysander is evidently unaware that we had previously refuted the error at the Caxton Exhibition by showing engraved Italian books of an earlier date than "Parthenia," and also by calling special attention to the fact in our preface to the Musical

Section of the Catalogue. In an article of mine on the Caxton Exhibition, which appeared in the *Athenæum* in August last, I wrote as follows: "The next section which presents itself to our notice is that of music printed from engraved plates, and here again we are enabled to correct the prevalent error in respect to the 'Parthenia' produced in London by Hole in 1611, and always regarded as the earliest of its kind, but which had really been anticipated by Kapsberger's works, some of them published in Rome in 1604."

WILLIAM H. CUMMINGS.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

THOMAS J. LEAMAN.—The custom of publishing music with one sharp or one flat less at the signature than the number required by the key was by no means uncommon in Handel's time.

We are compelled to hold over the letters of W. Newberry and Inquirer for want of space.

Cases for binding Volume XVIII. will be ready on January 1, price 1s. 6d. The Title and Index will be issued with the January number.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

BANBURY.—The members of the Choral Society gave their first Concert this season in the Town Hall, on Friday evening, the 2nd ult. The first part of the programme consisted of a selection from Mendelssohn's *Elijah*, and the second was miscellaneous. With the exception of Mr. Randell, of Birmingham, the artists were local amateurs. Mr. Hardacre conducted, and Miss Draper presided at the pianoforte. The opening Recitative and Air were effectively rendered by the Rev. C. M. O. Parkinson, and Mr. Randell sang the bass Solos in a satisfactory manner. "Hear ye, Israel" was well sung by Miss F. Edmunds, and Miss Edmunds' rendering of "O rest in the Lord" was equally effective. The tenor Air, "Then shall the righteous," found in Mr. Ellis a good exponent. The Choruses, with some trifling exceptions, were sung well throughout. Some Part-songs were given with much precision and care.

BEDFORD.—The third Concert of the eleventh season of the Amateur Musical Society was given on Tuesday evening, October 30, in the New Corn Exchange, before a crowded audience. The first part of the programme consisted of Sir Julius Benedict's Cantata, *Undine*. The solos were sustained by Miss Catherine Penna, Miss Alice Fairman, Mr. Bernard Lane, and Mr. Henry Pope, and the band was assisted by several members of the Royal Italian Opera. The Cantata, which was conducted by the composer, was exceedingly well performed. Mr. P. H. Diemer conducted the second part of the concert, which was miscellaneous.

BERKHAMPTSTEAD.—On Thursday evening, the 15th ult., Mr. Macrone gave his ninth Annual Concert in the Town Hall, under distinguished patronage. The first part of the programme consisted of sacred and the second of secular music. The selections of sacred music were chosen from the works of Mendelssohn, Handel, Haydn, Spohr, Curschmann, and Scotson Clark; and the secular included a selection by the *bénéficiaire*. The professional vocalists were Miss Annie Lauri, Miss Warwick, and Mr. W. Monk. Mr. Flint presided at the harmonium, and Miss Cook at the pianoforte.

BIRMINGHAM.—A Chamber Concert, of great artistic importance, was given by Mr. C. J. Duchemin, in conjunction with Messrs. Rogers and Priestly, in the Masonic Hall, on Thursday evening, October 25. The performers were Mr. Carrodus, Mr. Val. Nicholson, Mr. Doyle, and Mr. Howell, strings; Miss Emma Beasley, vocalist; and Mr. Duchemin, pianoforte. The programme included Spohr's Quintett in D minor, Op. 130; Schumann's String Quartett, Op. 38, No. 2. All were admirably performed; Miss Beasley gave her songs with excellent taste.—The first of a series of Classical Chamber Concerts, under the direction of Mr. Hayward, took place at the Royal Hotel Assembly Rooms, on Tuesday the 6th ult. The artists were Messrs. H. and C. Hayward, Mr. Roberts and Mr. Owen, strings; Miss Hargrave,.

pianoforte; and Mr. Bywater, vocalist. The most interesting item in the programme was Spohr's Second Quintett, originally written for piano and wind instruments. Miss Hargreave played with much skill and taste, and Mr. Bywater sang several songs in excellent style.—On the 13th ult. the Philharmonic Union gave, for the first time in Birmingham, Handel's Oratorio *Esther*. Miss Agnes Larkcom, Madame Barnett, Mr. Welch, and Mr. Harrison were the principal vocalists. The performance was a very good one, the Solos being received with much favour. Of the Choruses, "He comes to end our woes" made the deepest impression. The accompaniments were given with great skill on the organ by Mr. Stimpson, and Dr. Heap conducted the work most ably.—The Amateur Harmonic Association gave an open Rehearsal in the Town Hall on Thursday the 15th ult. The only novelty in the programme was a Part-song, "Footsteps of angels," specially composed for the Society by Mr. A. R. Gaul. It was admirably performed, and encored, and the composer, being called for, received an ovation. Mr. Stockley conducted.—A Concert of a novel character took place in the Town Hall on Tuesday the 20th ult. The orchestra was composed of a band of harps, twenty-four in number. Mr. John Thomas was the soloist, and with Mr. D. F. Davis played a harp duet. The leaders of the band were Mr. Stratford and Mr. Owen, the other players being lady amateurs. The solo vocalists were Miss Jessie Royd, Miss Orridge, and Madame Sullivan. The members of the Philharmonic Union gave their services and sang several Part-songs. The concert was under the direction of Dr. Heap, and the proceeds were given in aid of St. Jude's Church Schools.—The Carl Rosa Opera Company commenced a twelve nights' engagement at the Theatre Royal on Monday the 19th ult. The works given the first week were *Maritana*, *Bohemian Girl*, *Merry Wives of Windsor*, (first time in Birmingham), *Crown Diamonds*, *Lily of Killarney*, and *Il Trovatore*, with Misses Josephine Yorke, Julia Gaylord, Blanche Cole, Cora Stuart, Messrs. J. W. Turner, Charles Lyall, F. H. Celli, and Aynsley Cook in the principal parts.

BLACKHEATH.—On the 26th ult. Mr. R. Lemaire, with his "Erith Choral Society," gave a performance of Barnett's *Ancient Mariner*, and a portion of Cowen's *Rose Maiden*, at the Alexandra Hall. The soloists were Miss Catherine Penna, Madame Osborne-Williams, Mr. Stedman, and Mr. Thurely Beale, all of whom were most favourably received by a large and fashionable audience. One of the chief features of the concert was the admirable singing of the members of the choir, who thoroughly entered into the spirit of their Conductor in his energetic endeavours to give due expression to the character of the music. Mr. Byrom accompanied with his usual musicianly skill.

BRIGHTON.—The first of the grand series of Subscription Concerts organised by Messrs. J. B. Cramer and Co. was given in the Dome on the 31st October, with complete success. The performances of the Philharmonic Choir, supplemented by a band of harps, formed a special feature of the concert. The vocalists were Miss Robertson, who made her *début* in Brighton, Miss Helen de Fonblanque, Miss Saidie Singleton, Mr. Guy, Mr. Vernon Rigby, Mr. Wadmore, and Signor Foli. Violoncello solos were contributed by M. Albert; Mr. Cheshire was solo harpist, and Mr. Kingsbury and Signor Randegger conducted. The concert was under the excellent management of Mr. George Watts.—On the 13th ult. the members of the Sacred Harmonic Society performed, for the first time in Brighton, Handel's Oratorio *Israel in Egypt* in its complete shape. The vocal artists specially engaged were Misses Julia Wigan and Hoare (first and second soprano), Mrs. Mudie Bolingbroke (contralto), and Mr. Hollins (tenor). The orchestra was strengthened by the engagement of Mr. Val. Nicholson (leader), Messrs Villin and Webb (principal second violin and principal viola), Mr. Chipp (violoncello), Mr. Griffiths (principal double bass), Mr. Varnes (oboe), Mr. Leuliette (bassoon), Mr. Dearden (trumpet), Mr. Pheasant (drums), &c. Mr. J. Spearing was the Organist, and Mr. Robert Taylor conducted. The performance of the Oratorio was most successful.

BRISTOL.—On the 27th of October the last of the Saturday Popular Concerts at the Lesser Colston Hall was given. The band performed the Overtures *Rosamunde* (Schubert), *Le Cenerentola* (Rossini), and *La Figlia del Reggimento* (Donizetti), and a manuscript Gavotte, for strings only, by Weist Hill. Mrs. J. L. Jackson Roeckel took the pianoforte part in Beethoven's Concerto in C minor, and Mr. Pomeroy the violoncello part in Bargiel's Adagio, the orchestral parts being exceedingly well played by the band. Mr. Lawford Huxtable was the vocalist, and Mr. George Riseley the Conductor.—On Monday the 19th ult. these Concerts were resumed at the Colston Hall, and announced to be continued under the title of "Monday Popular Concerts." Mrs. Viner-Pomeroy played Mendelssohn's Capriccio for pianoforte and orchestra, and Sterndale Bennett's Barcarolle. Mr. Farley Sinkins was the vocalist. The band performed Meyerbeer's Coronation March, Haydn's "Farewell Symphony," and other pieces of equal merit.—On Wednesday the 7th ult. Mr. W. Pyatt gave a Ballad Concert at the Colston Hall. The artists were Mrs. Osgood, Miss Orridge, Mr. Santley, and Mr. Barton McGuckin. Mr. H. Nicholson (flute) and Mr. Sidney Naylor (piano) were the instrumentalists.—On Friday and Saturday, the 23rd and 24th ult., two Grand Festival Concerts were given in the Colston Hall by the Bristol Musical Festival Society. It has been the custom of this Society to give in the intervals between the Triennial Festivals performances with organ accompaniment alone, but on these occasions, owing to the spirited action of the committee of the Society, the performances were on a scale equalling the Triennial Festivals, the choir being of the same strength, and the band of Mr. Charles Hallé supplying the instrumental portion of the concerts as at the Festivals; vocalists of the highest eminence were also engaged. The music performed at the first concert was entirely of a secular character, commencing with Handel's *Serenata*, *Acis and Galatea*, with the additional accompaniments written by Mendelssohn. The work was not performed in its entirety, but sufficient was given to make it thoroughly appreciated. The choral portions were rendered in a manner which showed that the Choirmaster, Mr. Alfred Stone, has not been idle since the last Festival in 1876, the difficult five-part Chorus,

"Wretched lovers," being particularly effective. The solo vocalists were Madame Lemmens-Sherrington, Mr. Edward Lloyd, and Signor Foli. The second part commenced with Beethoven's Symphony in D major, Op. 36, No. 2, which was excellently played. Other instrumental portions were a charming "Liebeslied" by Taubert (encored), Aubert's spirited Overture to *Masaniello*, and Wagner's Choral March from *Tannhäuser*. On Saturday excellent performances of Mendelssohn's *Hymn of Praise* and Rossini's *Stabat Mater* were given. The principal vocalists engaged were Madame Nouver, Miss Enriez, Mr. E. Lloyd, and Signor Foli. Mr. Lloyd's rendering of the Airs "The sorrows of death" and "Cujus animam" could not be surpassed, and he was deservedly applauded. Schumann's Overture, Scherzo, and Finale in E were played between the two works named. It should be mentioned that the concert on Friday evening commenced with an ode written by the Rev. E. T. Brown (Clifton College), and set to most appropriate and charming music by Mr. J. L. Roeckel, in memory of the late Mdle. Titiens, and this was also repeated by desire on Saturday. It is written for five voice parts, and is deeply impressive. Mr. George Riseley accompanied on the organ. Mr. Charles Hallé conducted both concerts; and it remains but to say that it is a matter for regret that the performances were not patronised as they deserved to be: on neither occasion was the Hall full. It is hoped, however, that the Festival Society will be enabled to give other concerts on the same scale, and in the meantime the thanks of the inhabitants of the city are due to the Committee for the rich treat provided by them on this occasion.

BROMSGROVE.—On the 1st ult. the Dedication Festival of All Saints' Church was observed by special services. The Holy Communion was celebrated at 11 a.m., and at 7.30 p.m. there was full choral evensong, with sermon. The service table was composed of hymn 378, "Ancient and Modern," "Hark! the sound" (Dykes); Preces and Responses (Tallis); special Psalms xxiv. cxxiii., double chants in E (Barnby and Foster); Magnificat and Nunc dimittis, Parisian tones, arranged by Stainer; Anthem, "What are these" (Stainer); hymn before sermon, No. 256 "Ancient and Modern," "O heavenly Jerusalem," to tune "Grafton"; hymn during offertory, "The Son of God goes forth to war," Sullivan's arrangement of "St. Ann." The choir sang well throughout the whole of the service. The prayers were intoned by the Rev. J. C. Whall, the preacher being the Rev. A. C. Higgs, of Cheltenham. As the congregation left the church, Mr. J. C. B. Tirbunt, the Organist, played the Chorus, "Worthy is the Lamb," from Handel's *Messiah*. The offertory was devoted to the Choir Fund.

CAMBRIDGE.—A performance of Handel's *Joshua* was given by the Musical Society at the Guildhall on the 14th ult. The principal artists were Madame Sinico, Miss Helen D'Alton, Mr. W. H. Cummings, and Signor Campobello, vocalists. Organ, Mr. T. Mountain; Conductor, Mr. William C. Dewberry. The singing of the Choruses reflected considerable credit upon the Society, and fully maintained its growing reputation. The soloists were duly appreciated by a large and attentive audience.

CHESTER.—On Monday evening, the 19th ult., the Chester Amateur Vocal Union, a new Society established by the Precursor of the Cathedral, gave its first Concert, in aid of St. Thomas's Church. The first part consisted of Mendelssohn's *Hear my prayer*, and Spohr's *God, Thou art great*, accompanied by a small stringed band (leader, the Rev. Dr. Statham). The second part was miscellaneous. The principal soloists were Mrs. Rowan, Miss Mussabini, Mr. Bridge (the Organist of the Cathedral), Mr. Melville, Mr. Sankey, and the Precursor, who also conducted throughout. The music was performed with great care and precision, and gave much pleasure to the audience, amongst whom were the Duke and Duchess of Westminster, Lady Ormonde, and Countess Grosvenor.

CLIFTON.—On the 5th ult. a Pianoforte and Violin Recital was given at the Victoria Rooms by Mr. Charles Hallé and Madame Norman-Néruda. The programme contained selections from works of the highest order, all of which were faultlessly rendered.—On the 8th ult. a Concert was given in the Victoria Rooms by Signor Paggi, assisted by his four talented children—Mdle. Paggi, pianoforte; Mdle. Anita, flute; Mdle. Josephine, violin; and Master Paggi, violoncello. The most ambitious effort made by the youthful performers was the performance by Mdle. Paggi of Beethoven's Sonata in C sharp minor. "The moonlight." Madame Bretelle was the vocalist.

The first of Mrs. Viner-Pomeroy's Classical Chamber Concerts for the present season was given at the Victoria Rooms on Wednesday the 14th ult. The following artists were engaged: Herr Ludwig Straus, first violin; Mr. J. O. Brooke, second violin; Mr. J. B. Zerbin, viola; Mr. J. Pomeroy, violoncello; Mr. J. O. Brooke, clarinet; and Mrs. Viner-Pomeroy, piano. The programme included Beethoven's Quartett, Op. 18, No. 5, for two violins, viola, and violoncello; Bach's Sonata No. 2, for piano and violin; Mozart's Trio, Op. 14, for pianoforte, clarinet, and viola; and Hadyn's Quartett, Op. 77, No. 1.

COLNBROOK, NEAR WINDSOR.—The members of the Colnbrook Choral Class gave their first Concert in the Public Hall, on Wednesday the 7th ult. Miss Seaborne, of London, sang several of the Solos from the *Messiah*; and the choir, numbering forty voices, gave some Anthems and Choruses from the works of Handel, Mozart, Dr. C. Whitfield, Rimbault, and Sir G. Elvey, the solos being taken by Mr. James Wyatt, of the Chapel Royal, Savoy. Miss Saunders accompanied the music on the pianoforte. The choir presented Mr. R. Ratcliff with a purse containing upwards of five pounds, subscribed by the choir, as a mark of respect and esteem for his valuable services as Conductor of the class.

COVENTRY.—A very successful performance of the *Creation* was given in the Corn Exchange on the 20th ult. by the Musical Society, under the conductorship of Mr. Arthur Trickett, F.C.O. The band and chorus, numbering 155, acquitted themselves admirably, the fresh quality of the voices and the precision of attack being very commendable. The principal vocalists were Madame Edith Wynne, Mr. Edward Lloyd, and Mr. Lewis Thomas, all of whom were highly appreciated.

DUDLEY.—An evening Concert was given on the 20th ult. in the Public Hall, the principal vocalist being Miss M. J. Blower, of Wolverhampton, who was highly successful. The Dudley Vocal Union, conducted by Mr. B. Barlow, gave a selection of Choruses and unaccompanied Part-songs to the entire satisfaction of the audience.

EDINBURGH.—The first Recital by the choir of Morningside Parish Church, given on the 31st of October, was most successful. Herr Franz Waltn (from Stuttgart), Organist of the church, conducted, and the performances of the choir showed admirable training, and reflected great credit on their Conductor. The choral numbers calling for special remark were a Motett by Palestrina (unaccompanied); Mendelssohn's Chorus from *St. Paul*, "How lovely are the messengers;" and Hopkins's Anthem, "I will wash my hands in innocence," which were sung with thorough appreciation of their different styles. The soloists acquitted themselves very creditably. The notable feature of the concert was the organ performance of Herr Waltn. His selection included Pastorale (Merkel), a Chromatische Fantasie (Thiele), and the Toccata in D minor (Bach), in which the performer showed himself complete master of his instrument. Mr. Arthur J. Curle, Organist of Augustine Chapel, assisted most efficiently as accompanist, and also contributed two solos.—At the annual meeting of the University Musical Society, Sir Herbert Oakeley in the chair, the financial report showed a satisfactory balance in favour of the Association. The meeting was addressed by Professor MacLagan, Professor Rutherford, Dr. Hullah, and others; and the chairman, in his opening speech, spoke most hopefully of the future of the Society. The proceedings terminated with a short organ performance by Sir Herbert Oakeley.

ELMHAM.—A very successful Concert was given in the National School Room on the 22nd ult. An instrumental party, consisting of Messrs. W. W. Pearson and F. U. Martin, violins; Mr. C. Wright, flute; Mr. W. Cook, pianoforte, and Mr. W. Edwards, harmonium, played the Overture to the "Crown Diamonds," and a new Overture by the Conductor, Mr. W. W. Pearson, entitled "The Enchanted Ring." Miss Sewell, of Swaffham, played some pianoforte solos in a very artistic manner. The singing of the Church choir, under the direction of the Organist, Mr. W. W. Pearson, was much admired for its precision and correct intonation. The principal pieces sung were Sir H. Bishop's "Allegiance we swear," "The chough and crow," and Mr. Pearson's Part-song, "The ocean," which was redemanded. Miss A. Sewell, and Messrs. C. Wright and H. B. Vincent, contributed songs and duets, which were favourably received.

EPSOM.—A Concert was given at Waterloo House Concert Room on Thursday the 8th ult. The solo vocalists were Madame Worrell-Duval, Miss Amy Linington, Mr. Parkin, and Mr. Thurley Beale. The choruses were sung by members of the Brixton Choral Society, under the conductorship of Mr. William Lemare, and Mr. J. T. Lee accompanied. The programme consisted of Sir W. S. Bennett's Pastoral, "The May Queen," and a miscellaneous selection. The performance was exceedingly good; and Madame Worrell-Duval and Mr. Thurley Beale were greatly applauded.

FALKIRK, N.B.—The Harvest Thanksgiving Service was held in Christ Church on Friday evening, the 7th ult. The musical part was highly successful, principally owing to the care and assiduity of the Organist, Mr. J. Watson Lee. The Anthem was "The Lord is my shepherd," by James Shaw, which was very carefully sung. The Psalms selected were lxxv. and cxlviii., to Marks and Haverall in E. The Cantate and Deus misereatur were sung to Attwood in E flat; and the usual harvest hymns were heartily joined in by the whole congregation.

GLOUCESTER.—The consecration of All Saints' Church was commemorated on Thursday the 1st ult. by special services. The Rev. J. J. Trollop, of Lydney, preached in the morning, and the Rev. J. G. Teley, vicar of Highnam, in the evening. The Rev. E. Evans, vicar of All Saints', determined with the help of his able Organist, Mr. E. G. Woodward, to add an instrumental accompaniment to that of the organ, and the success of the experiment was most gratifying. Mr. Woodward led the band, and Mr. Newton, of Highnam, presided at the organ. The hymns were effectively scored for the band by Mr. Woodward, and the Anthem by Mr. Newton. As an opening voluntary the first portion of the Symphony to the *Hymn of Praise* was admirably played. The hymn, "Onward, Christian soldiers," was sung to Mr. Arthur Sullivan's tune, "St. Gertrude;" the Psalms were chanted to Smith's double chant in G, the Magnificat to Beethoven's single chant in D, and the Nunc dimittis to Pring in A. The Anthem was Dr. Stainer's, "What are these;" before the sermon the hymn, "Hark! hark! the organ loudly peals," was sung to J. W. Elliott's tune, "Gloria in excelsis;" and while the collection was being made the hymn, "The Son of God goes forth to war," to Dr. Croft's tune "St. Ann." The hymn "Praise my soul," was afterwards sung to Goss's tune in "Church Hymns;" and as a closing voluntary Mendelssohn's "Cornelius March" was played with great spirit.

HADDINGTON, N.B.—The services in connection with the opening of the new organ just completed in the Episcopal Church, by Messrs. Harrison and Harrison, of Durham, took place on the 21st ult., and consisted of morning and evening service, full choral, and an Organ Recital in the afternoon, given by Mr. Osborne W. Pinck, Organist of the church. The instrument is a very fine one of two manuals, and complete pedal organ, with twenty stops of excellent tone. The Anthem at the morning service was Goss's "O taste, and see," and in the evening Barby's "O Lord, how manifold."

KIRTON-IN-LINDSEY.—On the 19th ult. the Committee of the Reading Room gave an Evening Concert in the Vicarage Long Room. "The Sheffield Orpheus Quartet" (Mrs. House, Mr. J. Berrisford, Mr. A. Wilson, and Mr. H. Makin), with Mr. Beaumont as solo pianist and accompanist, being the artists engaged. The programme, which was of a miscellaneous and high-class character, was performed in a manner which elicited the hearty applause of the audience, and reflected the highest credit on the executants. At the conclusion the Rev. R. H. Charters, the President, on behalf of himself and the committee, expressed the great satisfaction which the concert had given.

LATTON.—On Thursday the 22nd ult. special services were held in connection with the opening of a new organ. At half-past eight there was choral celebration. The celebrant was the Rev. Canon Beadon, vicar. Hayne's Service was sung with great effect by the choir. In the afternoon the service commenced with the processional hymn, "Rejoice, ye pure in heart." The Service was Tallis, and the Anthem, "O how amiable" (Richardson), was rendered in excellent style. The recessional was, "Onward, Christian soldiers." The evening service at seven was also fully choral. The whole of the musical portion of the services was under the direction of Mr. E. Chalis, the Choirmaster. The organ, which is by Bishop and Son, of London, was opened by Mr. Kinke, jun., in a very effective manner. After the evening service Mr. Kinke gave an Organ Recital, which was listened to by a large audience. The offertories, which were devoted to the Organ Fund, amounted to over £26.

LEEDS.—The fifth Concert of the Town Hall Popular Concerts took place on Saturday evening, the 3rd ult., in the Victoria Hall, when an operatic recital from *Martina* was given by the St. Cecilia Concert Party, consisting of Madame Pauline Evison, Miss Emmeline Kennedy, Mr. George Nunn, and Mr. T. Dodds, all of whom were highly successful. Mr. John Shaw presided at the pianoforte in an able manner, and Dr. Spark officiated at the organ.

LICHFIELD.—On Monday evening, the 19th ult., Mr. Bates, vicar-choral of the cathedral, gave a concert in St. James's Hall, assisted by Miss Agnes Larkcom, Miss Marion Severn, Mr. Noot, and Mr. Bell. The programme was miscellaneous. Miss Larkcom was encored in "Comin' thro' the rye," and Miss Severn in "Come, lasses and lads." Mr. Bell gave an excellent rendering of Handel's Recitative and Air, "O ruddier than the cherry;" and Schubert's "Wanderer." Mr. Bates played Beethoven's Pastoral Sonata, Op. 28, No. 15, with very great taste, exhibiting executive powers of no mean order; he also accompanied the vocal music.

MALVERN (NORTH).—On Thursday the 8th ult. Mr. W. W. Cawley, and a few friends presented Mr. W. H. Main with a complete volume of Beethoven's Sonatas and a purse containing £25. The following inscription, which was most beautifully illuminated by Mr. W. Elzy, was placed inside the book: "This book, with a purse of gold, was presented to Mr. W. H. Main by a few friends connected with the district, on his retirement as Organist and Choirmaster of St. Peter's, Cowleigh, and in recognition of his faithful and efficient services and high musical attainments during the eleven years he held that office."

MANCHESTER.—The third of Mr. De Jong's popular Concerts took place on the 10th ult., at the Free-Trade Hall. The vocalists were Madame Trebelli (who received quite an ovation upon her appearance), Miss Anna Williams, Mdle. Ida Basilier, Mr. Barton McGuckin, and Herr Behrens. Miss Anna Williams sang with good effect, and was recalled after each of her songs. Madame Trebelli sang "L'amour est un oiseau," and also in a duo with Herr Behrens. Herr Behrens was most applauded in "Still is the night;" and Mdle. Ida Basilier made a decided impression. Mr. Barton McGuckin and Herr Behrens were also highly successful. A Violin Solo by Mons. Jaquinot was well received, and the orchestral selections were excellently played.—A Concert was given by Mr. C. Hallé on the 8th ult., in the Free-Trade Hall. The vocalists were Mdle. Thekla Friedländer and Mdle. Redeker, both of whom were highly appreciated in their solos; and their rendering of some duets was a feature of the performance. The orchestral works were exceedingly well performed.—Mr. J. Kendrick Pyne, Organist of the Cathedral, has recently given a series of Organ Recitals at the Town Hall, which have been uniformly well attended. The programmes, selected exclusively from the works of the great masters, afforded the utmost gratification to the highly appreciative audiences assembled on each occasion.

NEWPORT, ISLE OF WIGHT.—Mr. Roche gave his Annual Concert on the 15th ult. in the Drill Hall, which was well filled. The artists were Madame Wells, Madame Whitaker, Mr. Roche, Mr. O. Christian, Mr. Nicholson, and Mr. J. T. Read, all of whom were highly successful. Mr. Read was an excellent Conductor.

OCKLEY, SURREY.—Harvest Thanksgiving Services were held on the 4th ult., when there was an early celebration of the Holy Communion in St. John's Church. Matins commenced in St. Margaret's, the parish church, at eleven o'clock, by a procession of choristers singing Sullivan's "Onward, Christian soldiers." Tallis's Festival Responses were used, and the Te Deum was Dykes in F. Matins was followed by a Missa Cantata, music from Marbecke and Tours. At evensong Dr. Stainer's new Anthem, "Ye shall dwell in the land," was sung with much effect. The musical portions of the services were under the direction of, and accompanied by, Mr. Charles G. Sadler, Organist and Choirmaster.

OSWESTRY.—On Monday evening, the 12th ult., Mr. George Gaffe, F.C.O., Organist of the parish church, gave the second of a series of Pianoforte Recitals in the Victoria Rooms. The programme included selections from the works of Schubert, Dusek, Clementi, Field, Weber, Spindler, and Scarlatti. The vocalist was Mr. J. M. Hayden (principal tenor of Salisbury Cathedral), who was most successful in his rendering of the Recitative and Air, "Ye people, rend your hearts" (*Elijah*), and Blumenthal's Song, "The Message," the latter being enthusiastically encored.

OXFORD.—A new Organ, built by Messrs. Willis, has just been erected in the Sheldonian Theatre. The instrument has a magnificent appearance, harmonising well with the character of the building, and reflects great credit on the builders and the architect, Mr. Jackson.

QUEBEC, CANADA.—The first of a series of Pianoforte Recitals, given at Mr. R. Morgan's Music Room, by Mr. Edward A. Bishop, Organist of the English Cathedral, was an unqualified success. Mr. Bishop's playing was greatly admired, Weber's Polacca in E major, Mozart's Minuet and Trio in E flat, and Benedict's "Where the bee sucks," eliciting marked applause. The programme was varied by two songs from Miss Dersane, which were warmly appreciated.

READING.—Mr. W. Hawley gave a Concert in the Theale School-room on the 19th ult., which was well attended. The artists were Miss

Jessie Royd, Miss Hancock, and Messrs. Christian, Smith, Mellor, and Hawley. Mr. Pearson was well received in a pianoforte solo.

SADDLEWORTH.—On Thursday the 15th ult. the members of the Conservative Association held their annual meeting in the Mechanics' Hall, Uppermill. The vocalists were Miss Pauline Topliff, Miss Tervin, Mr. Allen, and Mr. Smith. The programme included favourite songs, duets, trios, and quartets, all of which were well sung. Mr. J. W. T. Platt presided at the pianoforte with much taste.

SALISBURY.—Mrs. Frank Alexander gave a Pianoforte Recital in the Assembly Rooms on the 7th ult., when she was assisted by Miss Clara Asher, the infant pianist, and Mr. Foley as solo violinist. Mdlle. Orfa and Mr. J. M. Hayden (principal tenor of Salisbury Cathedral) were the vocalists. The programme contained a choice selection of works by the best masters, all of which were well rendered, many being encored.

SHEFFIELD.—Messrs. Peck and Wainwright commenced a new series of Orchestral and Vocal Concerts on the 10th ult. at the Albert Hall, the *Lay of the Bell* being given, with Miss Barton, Mr. Mosby, and Mr. H. Makin as soloists; and the Tonic Sol-fa Association, under the conductorship of Mr. Coward, forming the choir. Romberg's Overture in D reflected great credit on the band, under the conductorship of Mr. Peck. Mr. Trimmell rendered good assistance at the organ. On the 17th ult. the second of the series was given, when a March, written by Mr. Crowther-Alwyn, was performed under the conductorship of the composer, and most warmly received. Mr. J. W. Phillips presided at the organ, and rendered material assistance. Miss Clara Linley was the pianist, and played with her usual ability. Mr. Underwood was the vocalist. On the 19th ult. Mr. Charles Harvey gave the first of his Subscription Concerts this season in the Albert Hall. The artists were Madame Trebelli, who was enthusiastically received, Miss A. Williams, Mdlle. Ida Basilier, Mr. Barton M'Guckin, Herr Behrens, M. Claude Jaquinot, and Mr. F. H. Cowen. Mr. Cowen, as accompanist, played with his usual ability, and in his Solo, "La Suppliante," was well received.

SOUTHSEA.—An Evening Concert was given at the Portland Hall on Friday evening, the 23rd ult. The artists were Madame Trebelli, Miss Anna Williams, Mdlle. Ida Basilier, Mr. Barton M'Guckin, and Herr Conrad Behrens, M. Claude Jaquinot (violinist), and Mr. F. H. Cowen, Conductor. The programme was composed of classical music and English ballads. Madame Trebelli was highly appreciated in the whole of the music allotted to her, especially in Rossini's Duo al capricci, with Herr Behrens. Miss Anna Williams sang Gounod's "O that we two were maying," and a new song by Mr. F. H. Cowen, "At last," which was beautifully rendered; and Herr Behrens was encored in Abt's "Still is the night." Mr. F. H. Cowen played his own Romance, "La Suppliante," and accompanied the vocal music.

SUNDERLAND.—The members of the Philharmonic Society gave an excellent performance of Gade's Cantata *The Crusaders* on the 5th ult., in the Town Hall. The vocalists were Miss Agnes Larkcom, Mr. Barton M'Guckin, Mr. Frederick Mace, and Signor Foli. The orchestra and choir numbered 180 performers. Mr. Henry Nuttall led the band, and Mr. Angelo Forrest conducted. The Cantata was received with the greatest favour by the large audience assembled.

WIMBLEDON.—The Harvest Thanksgiving Service was held on the 28th October at St. Mary's Church, which was tastefully decorated. The services were choral throughout the day, commencing with the hymn, "Come, ye thankful people, come" (St. George); *Te Deum*, *Penny D*; Anthems, "Ye shall dwell in the land" (Dr. Stainer), and "O Lord, how manifold" (J. Barnby). Mr. Hope presided at the organ.

WINCHESTER.—The second of Mr. Charles Gamblin's Classical Chamber Concerts took place at the Guildhall on Monday the 20th ult. The programme was chiefly instrumental, and consisted of a selection from the works of Beethoven and Mozart. The artists were Messrs. Alexander C. Rowland and J. Ridgway (violins), Mr. C. Gamblin (viola), Mr. E. Woolhouse (violinello), and Mr. A. Picken (clarinet). The vocal part of the programme was sustained by Miss Hoare (soprano). Her rendering of "Deh vieni" (Mozart), and "The Bird and the Maiden" (Spohr), the latter with clarinet obbligato (Mr. Picken), being highly effective. Mr. Gamblin was an able accompanist.

[The Dublin notice in our last number, alluded to in a letter received during the past month, was inserted (with a few unimportant omissions) precisely as it was forwarded to us. We have now only to correct the name of the leader of the band, which it appears should be Levy, instead of Leary.—*Ed.* MUSICAL TIMES.]

ORGAN APPOINTMENTS.—Mr. Nathaniel W. B. Collyer to the Chapel of the Worshipful Company of Mercers, London.—Mr. T. Groom Organist and Choirmaster to the Parish Churches of Durweston and Bryanston Blandford, Dorset.—Mr. F. W. Lacey Organist and Choirmaster to St. Paul's Church, East Moulsey.—Mr. Rees & B. Evans Organist and Choirmaster to the Episcopal Church, Melrose, N.B.—Mr. W. B. Broad to Holy Trinity Church, Swansea.—Mr. H. Milligan Engall to Offord Road Congregational Church.—Mr. J. Carisbrooke Merrick to St. Stephen's, Wandsworth.—Mr. Lionel Mundy to St. Paul's, Nelson Street, Bermondsey.

CHOIR APPOINTMENTS.—Mr. John Turner (Bass) to a Lay-Clerkship at Ely Cathedral.

In the Choir Appointments in the November number we erroneously described Mr. Henry J. Dutton as having been appointed *Principal Alto* to St. Paul's Cathedral. It should have been *Alto*.

OBITUARY.

On the 14th ult., at 26, Old Bond Street, CHRISTOPHER LONSDALE, of Arlaw Banks, Durham, in his 83rd year.

On the 24th ult., Mr. JAMES MOTT, Superintendent of Police, and father of Miss EMILY MOTT, in his 49th year.

DURING THE LAST MONTH.

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"AT THE BOW AND BROMLEY INSTITUTE," on Saturday last (Nov. 17), **MR. WELBYE-WALLACE** was the vocalist, giving among other popular songs **MR. IGNACE GIBSONE'S** "A Message from my Lady fair," in which he was rapturously encored.—*Musical World*, Nov. 24.

MR. CH. J. BISHENDEN will sing "Nancy Lee," "Village Blacksmith," "The Wolf," and two duets, at **LANGHAM HALL**, December 4th; "Good Night," "Farewell," and "Jack's Yarn," for the Schubert Society, Cavendish Square, London, W., December 19th. 20, Duke Street, Portland Place, W.

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3. Whatsoever ye would that men.
4. Not every one that saith unto Me.
5. Zacchæus stood forth.
6. Who goeth a-warfare.
7. If we have sown.
8. Do ye not know.
9. He that soweth little.
10. Let him that is taught in the word.
11. While we have time.
12. Godliness is great riches. | 13. Charge them who are rich.
14. God is not unrighteous.
15. To do good.
16. Whoso hath this world's goods.
17. Give alms of thy goods.
18. Be merciful after thy power.
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